MUSICAL COURIER

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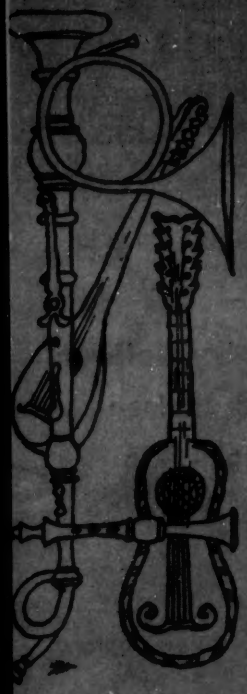

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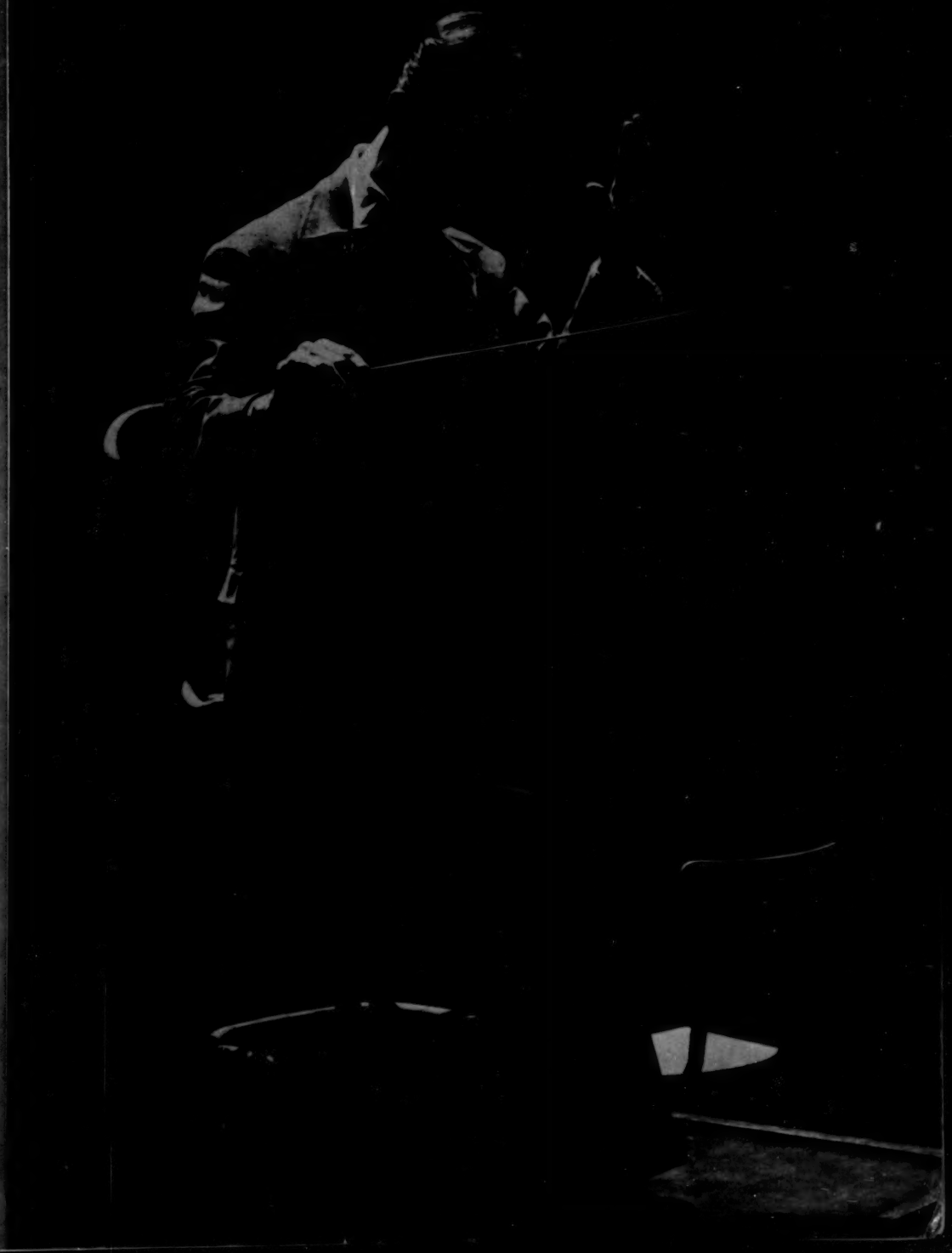

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February, 1958
Seventy-eighth Year

nothing but

AGMA Retains Marks Levine

The American Guild of Musical Artists has announced that it has retained Marks Levine, formerly a prominent concert manager, as consultant. In making the announcement, John Brownlee, AGMA president, stated that the Board of Directors has long felt the need of a man with the experience and knowledge to contribute a constructive approach to the manifold problems that are arising with the growth of AGMA and increasing concert, opera, and ballet activity in the U S. In selecting Mr. Levine the Board was motivated by the fact that he has recently announced himself as consultant to musical activities and organizations and that prior to his retirement from concert management two years ago he had had nearly forty years of varied experience in the concert field.

FRANCIS ROBINSON, *Rudolf Bing's assistant, gives* RICHARD TUCKER *two copies of his book "Caruso" to take to David Webster, manager of London's Covent Garden, and to Ernest Schneider, manager of the Vienna State Opera. Mr. Tucker made his debut at Covent Garden on Jan. 3, and at Vienna State Opera on Jan. 16.*

University Concert Managers Form Organization

College and university concert and entertainment managers met in New York during December to form a new association. The preliminary sessions were attended by representatives of educational institutions throughout the U.S. Executives of S. Hurok, National Artists Corporation, Columbia Artists Management, Inc., and Concert Artists, Inc., were present to contribute suggestions and offer cooperation. At the end of the two-day conference, the group voted unanimously to form the Association of College and University Concert Managers. Officers of the new organization are: Willard M. Sistare, University of Connecticut, president; Paul Wilson, Michigan State University, Jack Trevithick, University of Vermont, and C. E. White, Texas A. & M. College, vice-presidents; Mrs. Robert Taylor, University of Wisconsin, secretary-treasurer.

The Association, which has as its primary objective the establishing of high cultural standards among student audiences, will promote cooperation among members in the planning and presentation of concert series and entertainment programs. The first annual conference will be held in New York City, Dec. 17, 18, 1958.

Vita-Art Concerts to Launch New Series

Under the directorship of Robert Dembar, 26-year-old New York industrialist and music-lover, a group of young concert patrons has been organized as a producing unit to sponsor a new series of symphonic concerts at Carnegie Hall and subsequent festivals, recordings, publications, etc. Vita-Art Concerts, the new producing organization, will make its debut with a series of symphonic concerts at Carnegie Hall on the evenings of Mar. 9, Apr. 6, and May 1. All programs will feature the Symphony of the Air, with distinguished conductors and soloists. Arthu Fiedler will conduct on Mar. 9, and Alfredo Antonini on Apr. 6 a special Eastern program.

The commissioning of symphonic works from young American composers is another of the undertakings of Vita-Art Concerts. Jacques Urbont, a 27-year-old native of Baltimore, is the recipient of the first Vita-Art commission and his Symphony No. 1 will be given its premiere at the May 1 concert.

Clarion Concerts to Present Town Hall Series

A new organization, Clarion Concerts, Newell Jenkins, conductor, will present a series of three concerts devoted to masterpieces of the 18th Century at Town Hall on three Thursday evenings, Feb. 13, 27, and Mar. 6, under the sponsorship of the Clarion Music Foundation, Inc.

Almost without exception the works will be receiving their first performances in New York. Many will be receiving their first performances since the 18th Century.

Among the soloists who will participate are Adele Addison, soprano, Russell Oberlin, countertenor, Artur Balsam, pianist, Albert Fuller, harpsichordist, Renato Bonacini, violinist, Harry Shulman, oboist, and Robert Cole, bassoonist. Conductor Jenkins recently returned from several seasons as the director of the Piccola Accademia Musicale. The series is under the Herbert Barrett Management.

Constance Hope Office Expands

As part of the 1958 expansion plans of the Constance Hope Public Relations office, Miss Constance Hope, president, announced the recent addition of four new executives. The new personnel are Miss Judith Field, writer-account executive, Mrs. Roberta Gaal, personality publicist-writer, Miss Margo Neumann, executive publicist, and Miss Antoinette Sanra, fashion publicist.

Civic Concert Service Revises Management Set-up

Mr. Luben Vichey, president of Civic Concert Service, Inc., announced at the annual staff conference that there should be a broader participation in the management affairs of the organization, with increased responsibility lodged in the divisional and regional managers. Accordingly, there will be four divisional managers, rather than three as at present, with the two senior divisional managers, Mr. Robert Kuhlman and Mr. Roy Williams, and Mr. Thomas M. Reilly, vice president and treasurer, to act under the president as an administrative committee for formulation and coordination of policies and for the proper execution of these policies through the regional managers.

Met Announces New Production for 1958-59

The first new production of the 1958-59 season at the Metropolitan Opera will be a newly studied, directed, and designed conception of the popular twin bill, "Cavalleria Rusticana" and "Pagliacci." Two works never heard previously at the Metropolitan, Verdi's "Macbeth" and Alban Berg's "Wozzeck," have already been scheduled for production later next season.

Creating the new production of the Mascagni and Leoncavallo operas, which will receive its first performance

the news

in the early part of next season, are Dimitri Mitropoulos, conductor, Jose Quintero, director, making his operatic debut, and Rolf Gerard, scenery and costume designer. Casts will be announced later.

NAC Signs New Artists

National Artists Corporation has announced the signing of four new artists. President Luben Vichey announces that he has signed German soprano Inge Borkh and her husband, baritone Alexander Welitsch, to three-year contracts beginning July 1, 1958. Miss Borkh made her Metropolitan Opera debut in the title role of Strauss' "Salome" Jan. 24, and she will be heard in March in the title role of a concert version of Strauss' "Elektra" presented by the New York Philharmonic under Dimitri Mitropoulos.

Soprano Adelaide Bishop, who has sung leading roles with the New York City Opera, the Central City Opera, and the NBC-TV Opera, has been signed to a management contract effective immediately. Mezzo-soprano Grace Hoffman, whose contract is for the 1958-59 season, is solidly booked for festival and other engagements throughout Europe through early September, 1958.

The Rondoliers Male Trio has also signed a management contract for the 1958-59 season. The group, which features the bass-baritone Edmond Karlsrud, will be accompanied at the piano by Charles Touchette, who is also the group's arranger. Their first tour will begin in the fall of 1958.

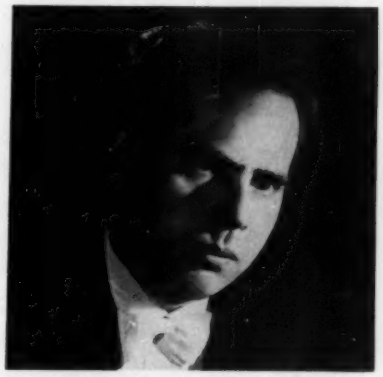
Music Critics Circle Awards For 1957

Winners of the New York Music Critics Circle awards for outstanding compositions played for the first time in New York during 1957 are as follows: for orchestral work, Leo Smit's Symphony No. 1, played by the Boston Symphony on Feb. 6; for opera, Francis Poulenc's "Dialogues of the Carmelites," performed by the NBC Opera on Dec. 15; and for ballet, Igor Stravinsky's "Agon," premiered by the New York City Ballet on Dec. 1.

Artists Abroad

■ **Peter Herman Adler,** music and artistic director of the NBC Opera Company, will conduct the German premiere of Antonin Dvorak's opera "Dimitrij" for the North German Radio Network in Hamburg. He will spend seven days (Feb. 10-17) recording the opera for broadcast on the German radio network. Adler introduced Dvorak's opera "Russalka" to this country several years ago in Detroit and repeated it two years ago in New York in a concert performance.

■ **Charles Munch,** music director of the Boston Symphony Orchestra, accepting an invitation of long standing, in January conducted the Israel Philharmonic Orchestra in its new home, the Frederick R. Mann Auditorium in Tel Aviv, as well as in Jerusalem and Haifa. Included on Dr. Munch's Israel programs were "Medea's Meditation and Dance of Vengeance" by the American composer, Samuel Barber.



The 1957-58 tour of pianist WALTER HAUTZIG, *under management of National Artists is completely sold out with 59 concerts in U. S. and abroad.*

■ Baritone **William Warfield** left Jan. 3 on his fourth tour for the International Cultural Program of the United States, which is administered by the American National Theatre and Academy for the State Department. Warfield will visit countries in which he has never sung before, including Iran, India, Pakistan, Burma, Thailand, Viet Nam, Japan, and Hong Kong and Manila. Otto Herz, who accompanied Mr. Warfield on his three earlier ANTA trips, will again assist the singer.

■ The cellist **Pablo Casals,** who recently celebrated his 83rd birthday, will spend the month of June in Vienna. Senor Casals, in a letter to the Austrian authorities, said that he has the desire to play in the city of Mozart, "his favorite composer." He will be heard in several concerts.

■ **Ginia Davis** left Paris Jan. 1 for concerts and radio recitals in Yugoslavia, Turkey, Iran, Iraq, and Israel. On her programs she will present contemporary American songs of Duke, Kagan, Bowles, Najinski, and Dougherty, as well as American folk songs and spirituals.

■ Chicago violinist **David Davis,** who recently signed an exclusive contract with the Herbert Barrett Management, has left for an eight-week European tour, where he will be heard in recitals, radio broadcasts, and as orchestral soloist in six countries.

PREMIERE PERFORMANCES

■ On Dec. 31, 58 members of the Kansas City Philharmonic under the baton of Thor Johnson, music director of the Cincinnati Symphony Orchestra, presented the world premiere of "The Invisible Fire," an oratorio by Cecil Effinger. The premiere was presented in Hock Auditorium at the University of Kansas, as a climax to the Quadrennial Meeting of the National Methodist Students' Conference. Soloists were Ilona Kombrink, soprano, Andrew White, baritone, and Andrew McKinley, tenor. Mr. Effinger, professor of the School of Music, University of Colorado, was commissioned to compose the work especially for the Sixth Quadrennial National Methodist Student Conference.

■ The American premiere of a new full-length piano concerto has been set for Mar. 16 at Carnegie Hall. The work is by June Summers, an accomplished piano soloist from Grosse Pointe Park, Mich. Negotiations are under way with the Symphony of the Air to provide the orchestral support. The lengthy work, currently being orchestrated, is as yet untitled.

■ During the coming months several compositions by Leslie Kondorossy will receive their premieres. Francois D'Albert will present the Suite for Violin, Op. 90; Andras von Schill Rethati, the "Three Movements for Violoncello," Op. 62; and Argentine pianist Jose Rombaldi, "Three Miniatures," Op. 43, and "Three Little Hungarian Pieces," Op. 86. Mr. Kondorossy's opera "The Fox" is scheduled for a late winter benefit performance for the Retirement Center, Ramat Gan, Israel. Premieres of two ballets with choreography by Myntobah Williams are slated for the end of May, and his "Three Movements for Organ" will be presented by Russell Allon Hehr, Cleveland organist and choir director.

■ The premiere performance of Joseph Wagner's Introduction and Scherzo for Bassoon was given at a Cooper Union "Music in the Making" program on Jan. 10, with Frank Schwartz, bassoonist, and Howard Shanet, conductor. On Jan. 26 the com-

position was given its first radio performance by the Oklahoma City Symphony, Guy Fraser Harrison, conductor, and Betty Johnson, bassoonist.

■ Pianist-composer Rosemary Clarke played her Second Piano Concerto at the Louisiana Symposium of Contemporary Music at Southwestern Louisiana Institute, Lafayette, La., in November.

■ On March 25, 26, 27, the National Symphony Orchestra of Washington, D. C., Howard Mitchell, conductor, will present the world premiere of the Concerto for Tympani and Orchestra by Robert Parris. Fred Begun, tympanist with the Orchestra, will be the soloist.

■ The world premiere of Carmen Dragon's "Santa Fe Suite" by the National Symphony Orchestra, with the composer conducting, will take place at a "Pops" concert on Feb. 8 in Constitution Hall, Washington, Dragon has termed the presentation "a symphonic suite for orchestra and tape recorder."

■ On Jan. 6 the Classic String Quartet will present the world premiere of the String Quartet No. 1, Op. 100, in the Textile Museum, Washington, D. C. Commissioned by the Kindler Foundation of Washington, the work is the first full-length string quartet of Gardner Read, professor of composition and music theory at the Boston University school of fine and applied arts. It is in four contrasted movements, of which the third, a scherzo, makes use of a modified 12-tone technique.

NBC Opera to Present "Rigoletto"

Verdi's opera "Rigoletto" will be given by the NBC Opera Company as its third presentation of the season on Feb. 16 (NBC-TV colorcast, 2-4 P.M.). Igor Gorin will sing the title role, Dorothy Coulter will be Gilda, and Kirk Oreste will be the Duke of Mantua. Gloria Lane will sing Maddalena, Norman Treigle will be Sparafucile, and Mark Elyn will sing Monterone.

In lesser roles will be Eugene Green, Fred Cushman, Arthur Newman, Cecilia Ward, Regina Sarfaty, and Virginia Bitar.

"Rigoletto" will be given in a new English version by Joseph Machlis. The sets will be designed by Otis Riggs and the costumes by Robert Fletcher. Kirk Browning will direct and stage this production. Producer Samuel Chotzinoff will shortly announce a guest conductor for this performance. Peter Herman Adler is music and artistic director of the NBC Opera Company.

Philadelphia Orchestra To Broadcast Stereophonically

The first series of "live" stereophonic sound broadcasts by a major symphony orchestra will be performed by the Philadelphia Orchestra, Eugene Ormandy conducting, over the facilities of WFLN, Philadelphia, in six broadcasts from Mar. 14-Apr. 25. The announcement was made jointly by Donald L. Engle, Orchestra manager, and Raymond S. Green, executive vice-president of WFLN. The complete series is being offered to a group of stations across the country. To date, seven have agreed to carry all the concerts and more are expected to join.

ON THE COVER

THE cover photograph shows Igor Markevitch, one of the world's busiest conductors, during a rehearsal of the Lamoureux Orchestra, of which he is permanent conductor. During this month Markevitch conducts concerts with the Havana Philharmonia, of which he is also musical conductor, the Montreal Symphony, of which he is musical supervisor, and the Philadelphia Orchestra. The conductor recently received the "Legion of Honor" from the French government for his dynamic revival of the Lamoureux Orchestra. His numerous recording activities include a recent full-length de-Stalinized version of Glinka's "A Life for the Tsar," with Boris Christoff as soloist.

OBITUARIES

Robert F. Kurka, 35, composer; had taught at City College, Queens College, and Dartmouth; composer of opera "The Good Soldier Schweik," considerable chamber music, including five string quartets, as well as works in other forms; died in New York, Dec. 12.

Eric Coates, 71, British composer and conductor; a composer of light music, Mr. Coates was a perfectionist who worked long over his compositions, which are familiar throughout Britain and in many other parts of the world; a member of the Interim Congress of the International Confederation of Composers and Authors in Washington in 1946, he became president of the British Light Music Association early this year; died in Chichester, England, Dec. 21.

Miss Marion Evans, 59, vice-president of Columbia Artists Management, Inc., and its subsidiary Community Concerts, Inc.; joined Community Concerts as field representative in 1943, later became field manager of Western Division, elected vice-president of parent organization in 1953 and member of its Board in 1954; died New York City, Jan. 8.

Arthur Shepherd, 77, composer, conductor, and musical educator, member of Western Reserve University faculty 1927-1950, when he retired as head of the music department; had been instructor at New England Conservatory, assistant to Conductor Nikolai Sokoloff of Cleveland Orchestra, and critic for the Cleveland Press; died Cleveland, Jan. 12.

Ataulfo Argenta, 44, Spanish conductor and pianist, who had served as conductor of the Spanish National Orchestra; at one time wrote in magazine *Ateneo* that Spanish composition had declined under General Franco, but later recanted; died Madrid, Jan. 21.

Vittorio Trevisan, 89, basso buffo and teacher of singing; sang with old Chicago Civic Opera from 1912 until thirties; died New York, Jan. 27.

Samuel Antek, 49, violinist and conductor; member of N.B.C. Symphony 1937-54; at his death conductor of the New Jersey Symphony and director of the young people's concerts of the Chicago Symphony; also conducted regular concerts for the Chicago and other orchestras and, previously, youth concerts for the Philadelphia Orchestra; died New York, Jan. 27.

Letter to the Editor

Dear Sir:

Although I am in full sympathy with Mr. Ray Berry's views concerning the musical disabilities of our modern auditoriums (Letter to the Editor, page six, December 15 issue), I feel impelled to defend myself against a charge of misinformation resulting from a misinterpretation of one of my statements.

I did not express in my article, as Mr. Berry implied, the opinion that the Ford Auditorium was ruined acoustically because of installation of the new organ. I did say, as Mr. Berry correctly quoted, that the installation of the organ has made an *acoustically problematic* structure almost completely devoid of resonance.

I felt that this statement plainly indicated that the auditorium was basically problematic to begin with and that installation of the organ aggravated the situation. This, in fact, was the case as the function of a resonating chamber located above the stage was disrupted by the installation of the organ's pipes in that area.

Signed

Ernest J. Gilbert
20010 Ardmore
Detroit 35, Mich.

THE MUSICAL TREASURE HUNTERS OF HUNGARY

By FELIX ARNSTEIN

IN a room at the Hungarian Academy of Science in Budapest a unique map hangs upon one wall. That rarest of things, a genuine twentieth-century treasure map, it depicts, in various colors, the regions of Hungary according to their indigenous folk songs. This room is occupied, besides the map, by the "Folk Music Research Group," whose mission it is to hunt up, collect, set to paper, and select the traditional songs of the Hungarian people.

At the head of this group, more than half a century after he himself founded it, is the composer Zoltan Kodaly, still the organization's driving force. It was Kodaly who, upon his graduation from the Academy of Music in 1905, went immediately out into rural areas with a single purpose in mind: to collect as many folk songs at first hand as he could.

Why this singular, almost burning desire? In all the song books Kodaly had studied, books purporting to contain "genuine" folk songs, there was something wrong; his great musical sensitivity questioned seriously the validity of the songs he found in these books. Oh, the compilers were honest enough; there was no question in Kodaly's mind that no fraud was intended. But the songs simply didn't ring genuine to his fine ear. Perhaps the method lay at fault, perhaps simply jotting down key notes and leaving the actual transcribing to recollections in tranquillity, perhaps this tried method was not the true.

Yes, Kodaly was positive that he'd heard his school-chums and the servant girls sing folk songs with much more life and spirit than the song books indicated. And immediately he knew where his first stop was going to be: he would see the "barefoot little urchins of the primary school at Galanta," as he called them, the companions of his boyhood.

Arriving at the scenes of his past, Kodaly immediately looked up Rozi, the old washerwoman, asking her whether she remembered any of the old songs she'd sung him when he was small, one of the "barefoot little urchins" himself. But Rozi shook her head. Her own voice, she claimed, was no longer at its prime; she would send for some of her younger relatives and friends.

And as these young people sang for him, Kodaly listened. This was music sung by the people who actually lived it, he reflected, folk songs sung by those who lived them. And then he realized his suspicions were confirmed; the printed songs *had* been faulty. And he realized that it would all have to be done over again, this collecting of songs. It was this decision that made musical history.

Kodaly now set out on a walking tour, taking with him just pencil and paper and a big stick with which to drive away the wild dogs he frequently encountered. From village to village, alone he tramped, scribbling down the notes as he heard them sung by the country people.

And then another event occurred that was to make musical history. In 1906 Kodaly met Bela Bartok, another young musician, and they became friends. It turned out that Bartok, who had studied four years at the Royal Academy, was just as keen to get at the sources of folk music as was Kodaly, and so the latter invited Bartok to join him on his tour. For a while the two friends traveled together; but when they saw that there was too much ground to be covered, they reluctantly decided to separate.

Bartok now traveled not only through Hungary proper but also into Slovakia and Transylvania, discovering several thousand songs up to then unknown to the outside world. Becoming steeped in these folk songs as he did, it is only natural that Bartok's own works soon began to show this influence. Listening now to his music, one immediately notices the marked difference between it and the more sentimental and romanticised gypsy tunes of, say, Brahms and Liszt. Bartok's music is vigorous almost to the point of naked brutality; the untamed native rhythms lie exposed for all to hear. But some ears, most ears, weren't ready for such frank expressionism; and it was due to these untamed melodies, so strange to the musical world of that day, that Bartok's music went unrecognized for so many decades. (In Romania, about this same time, Georges Enesco had also woven folk music into his Romanian Rhapsodies, but he had tamed them to dance pleasantly into Western ears, and they were an instant success.)

In 1940, still largely unappreciated, Bela Bartok came to the United States because of the war, and five years later he died, still poor, still not fully recognized. As has been true of so many composers, it was to be Bartok's fate to achieve almost overnight recognition once he was dead. Suddenly his music was being played everywhere, and he is now noted as one of the most original and significant composers of this century. And it was all due, aside from his genius, to his folk-song hunting expeditions.

Meanwhile, Kodaly was far from idle. He soon supplemented his pencil and paper with a phonograph, and thus became the first person to record folk songs directly, something which was his aim from the beginning. Soon Kodaly and his phonograph became a familiar sight in out-of-the-way sections of Hungary. During these last fifty-odd years, he has collected some 3,000 songs; Bartok nearly equalled that number. To make the work somewhat easier for him, Kodaly later recruited many students to help him collect material. But his closest associate had become Mrs. Kodaly.

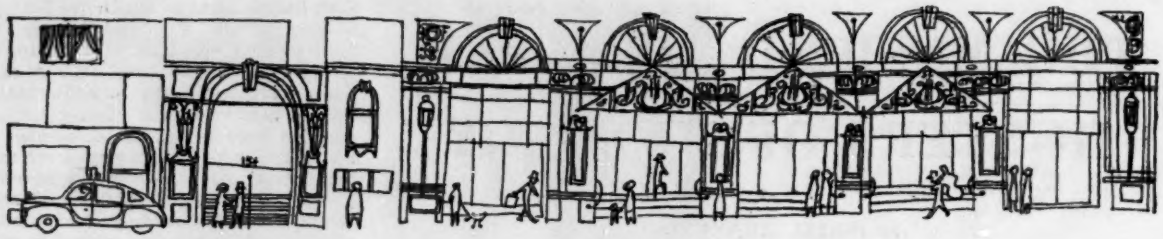
There exist now several collections of the combined harvests of Kodaly, Bartok, and their associates, and more are in the process of being edited. Volume I, entitled "Children's Games," presents folk music in its most primitive form, to be used mostly by nursery and early grades' teachers. Volume II, "Red Letter Days," relates to various seasons of the year. Volume III, "Marriage Feast," which came out in the mid-'50's, recounts various folk customs. Volume IV, "Prairie Songs," should be reaching completion at any time. When it was first being contemplated, Bela Bartok gave the following definition of the "Prairie Songs": "The words reveal the name of a young lad and a girl who are known to be, or presumed by the villagers to be, in love." "Dirges," Volume V, is to contain the oldest Hungarian folk songs, and will be edited by Zoltan Kodaly.

Some idea of the immensity of the collection may be imagined when one keeps in mind that these five volumes

(*Continued on page* 39)

ZOLTAN KODALY *as he appeared 25 years ago.*

ALONG 57th STREET



■ Several out-of-the-routine happenings gave a lift to this post-holiday month. On a cold, bleak Monday we played hookey from our chores of phone answering and apple polishing and took off for the wide open spaces of the Met—the occasion being the dress rehearsal for "Vanessa," a brand new American opera by **Samuel Barber** with a libretto from the imaginative, lucid pen of **Gian-Carlo Menotti,** who has himself gathered laurels for book and music cum direction in the lyric theatre. It was colder inside than outside the Opera House, and as the scene was laid "in a Northern clime" with Eugene Oneginish falling snow, we shook and snivvled and slowly congealed throughout. (For the locale, shouldn't the title appropriately be "Van Essa"?) By any name the opera proved exciting. We were enthralled by the Edwardian splendor of the Cecil Beaton sets and costumes and were so busy trying to follow the fascinating drama, we almost didn't hear the music. The text, allegedly English, was not too helpful as dictioned by the singers (maybe they were cold too), except for Swedish tenor Gedda (*Van* Gedda?) and our own Giorgio Tozzi.

A gentleman near us objected to the staff array in Act 1 Scene 1—not logical, said he. Says who? It was typical of the era! Actually, we recall even in the last decade (1948-55) a beloved dowager (aged about 92) who clung to elder customs and lived modestly with a staff consisting of butler, second man, chauffeur, gardeners, cook-housekeeper, personal maid, and 7 housemaids (we know, we had to tip them after a week-end stay), plus extras when entertaining. Our own dear Auntie "residing" in a hotel apartment needed four in help; and a whoop and a holler up the back alley brought a swarm of enthusiastic assistants at 25 cents a head and up. Those were the days. As a poor wage earner we loved it! The "Vanessa," we mean, with all the glitter and the gold. After a slow start, the music soared alluringly. This probably is a great opera. Anyhow, don't miss it. It's fun to watch the complications grow as Eleanor Steber emotionally writhes in coils, Rosalind Elias comes histrionically of age, etc.

■ Letters have piled on the desk in re the **Callas-Rome Opera** embroilment. Strangely enough, there's been little or no excitement in our district over whether the diva sings or cancels. Seems a simple matter. Singers have been known to go on stage with a doctor's assurance and still find themselves unable to continue. Panic plays a part when the tones stick in the larynx. If Callas was truly in difficulties, she had no alternative but to stop. Although we have the recent classic example of a tenor (in Texas, I think) suddenly voiceless who, having no understudy, went through in "dumb show." Hardly satisfactory though for a supposedly resplendent season's opening. If Miss Callas under the unfortunate influence of a ringmaster of "circuses and games" (even Nero found these incompatible with vocal health, we hear tell) preferred fun and frolic to reasonable, equitable vocal care, she should have known better. There have been several rumors of cancellations in favor of social events, but this gossip may have been motivated by not too subtle rivalry. In any case, the Rome Opera authorities seem stupidly negligent in not having the important lead roles adequately covered.

There's further news from Rome—the bloody stage duel involving **Boris Christoff** and a tenor, sans fatalities. To return to the Callas incident. Many correspondents ask the reasons for the Maxwell change of view, the most fulsome lauds having been clamorously voiced by Elsa Maxwell on Tebaldi just a year back. Well, la donna e mobile. Miss Maxwell, who continually mentions her personal musicianship in complimentary terms, is undoubtedly fond of do-re-mi, and as she wrote of La Callas (now the "greatest," although previously condemned as "disappointing") she appears considerably impressed by the Callas gift of "tessitura." "What a tessitura!" writes the columnist. Well we must admit very few sopranos are especially commended for "tessitura," so maybe the elegant Elsa has something there.

■ **Dean Eckertsen** came East to give us one of the most fascinating musical experiences of the season with his New York chamber music ensemble in a recital of baroque music. The concert occurred on our birthday, a day of sadness only lightened by the thought that it's one year nearer retirement. But Dean flattered us and cheered our drooping spirits, not solely by his music, but by informing us that this was a birthday gift. We are inflated! In fact, so overcome that we forgot to express our appreciation before he flew off, the next day, for Italy and his conducting assignments up and down the European continent. Thank you and all the best, Dean. We like you too!

■ Passers-by or droppers-in were numerous this month. Charming **Adelaide Bishop,** who combines with her prima donna gift an alert and decisive mind; **Betty Allen,** fresh from a Town Hall recital that caused the critics to consult hurriedly their dictionary books for extra superlatives; **Gabor Carelli,** in buoyant spirits over top tenor assignments at the Met; handsome **Donald Gramm,** our favorite Bach singer and Leprechaun (who looks so young and sings with such mastery of style and tone; **John McCollum,** one of the best in the serious tenor category, sheltering from the wintry blast under an up-the-street canopy; **Margaret Roggero,** rushing from rehearsal to rehearsal—what a grand season this excellent young mezzo is having. Keep your chin up Margie! **Ruby Mercer,** "Miss Opera," came in view but before we could ask projects and such, we had news of her next-day marriage and the relinquishing of her famous broadcast program.

■ In an off moment we travelled up to Carnegie Recital Hall for the EOTA (Experimental Opera Theatre of America) auditions, financed by the Ford Foundation award, conducted by **Maestro Renato Cellini** and assorted adjudicators. Heard some swell voices and much wobbly singing. There were a few real discoveries. But sadly we pondered, is it more cruel to say or not to say. "That is the question." We are all for cultural enjoyment and training. But why, oh why, are all these youngsters obsessed by "career." Many come but few are chosen. We soon became conscious that Anita Loos said an axiom! The possible winner, a regal blonde, who, to paraphrase, "was valiantly screaming," bowled over the majority of the judges who cried "Yes, Yes!" Muttering in our beard we withdrew, but then, no gentleman is your

PARTOUT

■ LATE FLASH: We take it all back. Out of the 15 delightful young people chosen from the more than 170 singers who competed for the EOTA and who will form the nucleus of the spring opera season in New Orleans, 12 out of the 15 were brunettes (or brunet). So what does that prove?

ON DETERMINING THE ART OF WORKING

By CARLOS SALZEDO

THE statement has often been made that the principal point to be developed in the music student's mind is his own share of responsibility in his work. The good sense of such advice is obvious; but in attempting to follow it, the student finds that the chief problem lies in knowing how to work. Most students waste years before they solve this complex problem. To know how to work is as difficult as to know how to live—and as rarely discovered. A student may be helped to solve this problem through competent guidance, but in the end the result rests chiefly with the student himself. The most skillful teacher can only explain and analyze; he cannot actually work for the student.

There are three principal phases in the development of an instrumentalist: first, acquiring technic, including the different kinds of touch, tone color, and so forth; second, learning how to work; and third, mastering interpretation, that is, learning how to assimilate and to project the inner idea of a musical work.

The first phase involves mechanical problems only, which can be overcome by most students. The second phase makes an appeal to the equilibrium of the individual; it is a matter of adjustment and readjustment. The third phase depends on the degree of receptivity, the mental suppleness, and the artistic tendencies of the instrumentalist. In this article I shall deal expressly with the second phase.

The first step toward learning how to work is to rid oneself of all that is unessential; in other words, to put oneself in a frame of mind capable of instantaneous discernment before the many problems encountered while working.

In general, students go to work unprepared; the first part of their period of work is generally wasted. For most of them, to work is a bore. Yet what could be more interesting than work, for work offers such rich opportunities for scientific experiment that results in valuable experience and the satisfaction of achievement. But few students realize the benefit from practice well done, which, if the time is spent intelligently, has a double result: the mastering of a musical work and the development and affirmation of one's own nature.

Many students are worn out after a short period of work. This results from unconcentrated practice, mental diffusion. Work well done acts on the student as a reconstructive force.

Students are often apt to confuse laziness with fatigue. This is particularly true of talented people. Inexperienced students stop working as soon as they feel tired. If the fatigue is cerebral, they ought to stop so as to start anew with a fresh viewpoint. If the fatigue is physical, that is, muscular, they ought to keep on for a short while longer; this will gradually develop the power of the muscles.

The method of preparing a musical work is simple and logical; it consists of intelligent repetition of each passage and section of the composition. The composition should first be read and played in its entirety so that the student may have a general idea of its content; but as soon as he has become familiar with the composition he should spend time on the details, until each detail is firmly mastered and assimilated. This does not concern technical details only. Passages of a dynamic or emotional nature must be affirmed by means of the same procedure. Few, even among professionals, devote a sufficient amount of time and thought to passages other than merely technical ones. Yet a dynamic effect will not be well executed at the performance if it has not been affirmed through intelligent repetition in practice; the same holds true for any passage requiring great finesse or emotional power.

The repeating principle appears to the inexperienced student to be drudgery, a waste of time. The necessity of spending ten or fifteen minutes on a passage, or on a measure or half of a measure, or even on a simple chord is beyond his comprehension. For those students who might not understand, I will compare this repeating principle to the construction of a building. Both the musical composition and the building must be put up in as indestructible a manner as possible. To that end each part must be firmly built, each detail solidly affirmed. Buildings need frequent repairs; so does the instrumentalist's repertoire. But these should be only local repairs, and the ensemble as well as the details must be assembled, from the start, in a way to resist the storms to which the career of the instrumentalist—as well as the building—is subject.

Intelligent repeating does not only assure the assimilation of a musical work, it also will solve the problem of memorizing. To play, or recite, something from memory is to remember it; remembrance is but a matter of assimilation, and the logical way of assimilating something is to repeat it until it becomes a part of our organism. There is no definite rule as to how often a passage ought to be repeated. This is to be determined according to the particular degree of aptitude of each student. But there are two distinct phases in the repeating system: the "prelude" and the "affirmation." By "prelude" I mean correct reading of a passage and the repetition of the same for at least five or six times; by "affirmation," the assimilation of the same passage.

Sometimes, after a period of good practice, the student will begin the next period with uncertainty and consequently might be inclined to think that the preceding period was fruitless. There is nothing abnormal in that, and the student should not be discouraged. It is a mere question of readjustment, and a few minutes of concentrated work will suffice for him to catch up and to be again on a level with his self of the preceding period of work.

The choice of fingering is very important. It should be decided upon during the "prelude" period and should not be changed during the period of "affirmation," unless the student discovers the impracticability of his first choice. To use indifferently one finger or another is a loss of time.

During the period of affirmation, the student should "ventilate" his work, that is, take slight breathing pauses between each repetition. If consciously done this will act as a reconstructive factor and will prevent the student from becoming tired and mentally stuffy.

Two categories of musicians evolve from those who undertake the study of music, professional and amateur. The latter is often more artistically disposed than the former; but that which differentiates these two categories is less a question of talent than of intelligent guidance and individual perseverance. During his years of study the will-be-amateur rarely goes beyond the prelude period. He flirts with music. He stops where the will-be-professional starts, and his lack of self-affirmation relegates him to the role of passive musician. It is true that amateurs constitute the best part of our musical audiences, but one cannot sufficiently deplore so much wasted talent because of lack of perseverance. Once imbued with this conception of work, how much good might the student accomplish for himself and for the cause of music.

Besides his concert activity as recitalist and with the Salzedo Concert Ensemble, Carlos Salzedo teaches in his N.Y. studio and at the Curtis Institute of Music in Philadelphia. He also holds master classes at the Summer Harp Colony of America in Camden, Maine.

NEW YORK CONCERT AND OPERA BEAT

METROPOLITAN OPERA

"Lucia di Lammermoor," Dec. 21, E—The first "Lucia" of the season featured Mattiwilda Dobbs in the name role, with Fausto Cleva conducting. Richard Tucker as the opera's Edgardo, Mario Sereni as Ashton, Thelma Votpika as Alisa, Nicola Moscona as Raimondo, Charles Anthony as Arturo, and Robert Nagy as Normanno completed the lyric tragedy's singing and acting cast.

Miss Dobbs used her unusual voice with technical skill and musicianship, including a remarkable display of vocalism in the brilliant and high climactic passages, although at times an abundance of well-resonated singing was not evidenced in the middle and lower compasses of the voice. In general, the soprano's portrayal of the role gave pleasure to an enthusiastic audience, with well-schooled phrasing and a beautiful, fluent vocal line in the Mad Scene, although here the singer's projected emotional intensity of madness did not plumb sufficiently the depths to bring to fruition all of the poignancy of the scene's dramatic demands.

Richard Tucker, as the opera's hero, sang with dynamic force and fine tonal effectiveness, and the remainder of the competent cast contributed generously to the completion of the operatic picture. L. C.

"Vanessa," Jan. 15, E—The long awaited premiere of Samuel Barber's "Vanessa" received a most warm appraisal from both the full house and the New York press. This review is not exactly a minority report, but we do have some qualifications, particularly regarding the plot and Gian-Carlo Menotti's libretto. But first let us say that we are delighted that at last Mr. Bing has seen fit to premiere an American opera.

We have only praise for Barber's musical content, for his lyrical vocal writing, and for his brilliant orchestration. Mr. Menotti's story seems to us to be a late 19th-century melodrama and at best one that is not overly exciting. All in all, however, "Vanessa" is one of the best operas of our century and is certainly superior to most contemporary European operas of today. In the Grand Opera tradition, it will no doubt be an eye-opener to European audiences. The music is not startling, nor is it very contemporary. In a sense this is an advantage, for certainly it is singable and can be assimilated immediately. The staging was in the expert hands of Mr. Menotti himself; the superb sets and costumes were by Cecil Beaton, and Conductor Mitropoulos welded the work into a convincing entirety.

Mr. Barber's "Vanessa" has the advantage of a seasoned and expert cast. Eleanor Steber in the title role displayed her magnificent vocal ability. She was not always an ideal Countess, but she will doubtless become one as she continues to grow in the role. Rosalind Elias in the role of Erika, Vanessa's niece, was superb. She was called upon to portray a rejected lover's role and both histrionically and vocally she left nothing to be desired. Tenor Nicolai Gedda as the young Anatol, with whom both Vanessa and Erika are in love, displayed a clean and beautifully integrated voice. Ironically enough his English diction was the best on the stage. Although we have heard that his English is limited, it was obvious that he has mastered English diction to a fine point. Regina Resnik as the Old Baroness, Vanessa's mother, and Giorgio Tozzi as the Old Doctor, a family friend, brought great stature to their roles. Mr. Tozzi is certainly one of the finest singing actors on the Metropolitan's roster. George Cehanovsky and Robert Nagy completed the cast in minor roles.

There can be little doubt that "Vanessa" will achieve a permanent place in the Met's repertoire and very likely in repertoires of many opera companies both here and abroad. It is hard to believe that Mr. Barber has so completely mastered the opera form with his first effort in the medium. Of course he had the advantage of Mr. Menotti's great experience and considerable advice. Again we wish to compliment the Met on its decision to take the plunge into American opera. We hope there will come a day when the Met, along with other American opera companies, will include a considerable repertoire of American opera. G. W.

ELEANOR STEBER *and husband* MAJOR GORDON ANDREWS *arrive at "Vanessa" party given by Rudolph Schirmer after Met premiere.*

CARNEGIE HALL

New York Philharmonic, Fernando Previtali, conductor, Dec. 19, E—The program was organized in an Italian and a German section. The former opened with a Symphony in G major by Giovanni Battista Sammartini, which was heard in these concerts back in 1931. It was probably a novelty to the 1957 audience. Previtali presented the piece in its original version. Although dismissed by Haydn as a "scribbler," the enormously prolific Sammartini was one of the Italian ancestors of the new instrumental style that swept Europe in the second half of the 18th century. Previtali used, and justly so, a substantially reduced string section (with only two double basses) in Sammartini's pleasant three-movement symphony. The ritardando at the close of the movements seemed to this listener considerably overdone. Goffredo Petrassi's Concerto No. 1 for Orchestra was composed in 1934 and represents, therefore, the earlier style of this composer, who is a leading musician in post-war Italy. The three-movement piece is, according to the program notes, a favorite of Signor Previtali. It is unquestionably a work of an excellent technician who knows how to manipulate musical ideas effectively and to achieve striking climaxes. Previtali led the orchestra with conviction and fervor and scored a success for

his compatriot. The concert closed with the C minor Symphony of Brahms. Previtali gave a well-integrated reading that brought out both the lyric and dramatic elements of this great symphony. J. B.

Robert Goldsand, pianist, Dec. 20, E—Often-controversial pianist Robert Goldsand offered a completely uncontroversial recital on Dec. 20. There was no doubt about it; Mr. Goldsand's playing was musical, accurate, and proved him the great artist he really is. The program opened with a brilliant and luminous interpretation of the seldom-heard Sonata in F-sharp minor of Clementi. Both artist and composition were caught in a bond of complete musical thought, and it is a pleasure to hear these neglected works glisten through such capable hands. Too many artists tend to be dyed in the wool when it comes to varied programs, but Robert Goldsand is one not guilty of this charge. A work by contemporary Brazilian composer Camargo Guarnieri, his Sonatina in the G clef, followed and displayed Mr. Goldsand's technique in a most impressive manner. Bridging the gap between the first two composers, the remainder of the recital featured works by Chopin, Debussy, and Rachmaninoff. Only in the Sonata in B minor of Chopin did Mr. Goldsand's percussive moments seem to run away with him and become hard.

After intermission the artist had his listeners absorbed in the movement and color of five Debussy preludes, even though Robert Goldsand is not one to lavish nuance upon nuance. Rather, his interpretations were beautifully subtle and had at all times a singingly musical tone. Five stunningly played preludes of Rachmaninoff closed the recital. R. H.

Philadelphia Orchestra, Eugene Ormandy, conductor, Dec. 30, E—A capacity audience filled Carnegie Hall to hear a program called a "New Year's Eve in Old Vienna." Although Mozart's "Idomeneo" Overture and Concerto for Flute and Harp are linked to Vienna only by virtue of the fact that their composer moved to Vienna several years after writing them, they proved the most gratifying presentations of the evening. The Concerto was a particular delight; the soloists, flutist William Kincaid and harpist Marilyn Costello, both first-chair players of the orchestra, proved superb interpreters of this delicate and lovely diversion. Mr. Ormandy led a reduced version of his magnificent ensemble in sensitive, effervescent accompaniment.

Also on the program were a heavy-handed interpetation of Schubert's "Unfinished," which seemed excessively familiar under Ormandy, and works by Richard and Johann Strauss. The former's suite from "Der Rosenkavalier," a favorite showpiece for orchestra and conductor was exhibited with as much luscious tone as could be produced by an orchestra. Mr. Ormandy took his players through all the swoops and glides of the music with sharp dynamic control and, if not with very much subtlety, certainly with an abundance of spirit. The "Emperor Waltz" and Overture to "Die Fledermaus" were given the full Ormandy-Philadelphia treatment, somewhat overblown in interpretation and ravishing in sound. Not all was right, but the program proved a perfect New Year's Eve entertainment, and there is no denying that the sounds produced by this group are sufficient reward for attending any of their concerts. H. G.

New York Philharmonic, Leonard Bernstein, conductor, Jan. 2, E—This was the first time that Leonard Bernstein presided over the orchestra since his appointment as musical director of the New York Philharmonic Society. Greeted warmly by the capacity audience, Bernstein began with Schumann's "Manfred" Overture, which he also conducted about fourteen years ago when he was called upon to substitute for Bruno Walter. We are grateful for the opportunity to hear again this beautiful work which is treated with neglect. It is certainly one of Schumann's finest achievements. Bernstein's inclination to overemphasize certain details was again in evidence, as for example in the F-sharp minor section in the delivery of the melody by the violas and cellos. Schumann wants it played "with expression," but piano. Bernstein had it executed louder than mezzo forte so

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that hardly a margin was left to bring out the crescendo in the repetition and to increase the intensity when the first violins take over the phrase. Nevertheless, Bernstein gave a passionate reading of the score and drew full-blooded sound from the orchestra.

The same is true of the presentation of "Don Quixote" by Richard Strauss. This reviewer cannot refrain from recalling the times he played when Strauss was in the conductor's chair. He remembers well Strauss' composure and olympic calmness in conducting his own creations. At the Philharmonic performance he observed a man filled with tension, energy, and power. Like Richard Strauss Bernstein conducted from the score. Again there were moments when the conductor, driven by his fiery temperament, ignored the wishes of the composer. This occurred for instance in the F-sharp major section of the third variation, in which Bernstein overemphasized the trumpet part, which should be delivered "always very gently." And at the end of the eighth variation Bernstein drew a fortissimo from the doublebasses, whereas Strauss wants a piano. But on the whole it was a grand performance of a great work. High praise must be given to the orchestra and the two soloists, Laszlo Varga, who mastered the difficult cello part with ease, and William Lincer, the excellent violist of the orchestra. The musician who played the tenor tuba should not be forgotten, for he also contributed to the characterization of Sancho Panza.

There was also a novelty on the program: the first performance in the Western Hemisphere of the Second Piano Concerto by Dimitri Shostakovich. Bearing the opus number 101, the concerto is of 1957 vintage. The listener who perhaps expected a work of the profundity of the Fifth Symphony suffered a disappointment. Evidently the composer this time took it very easy. The concerto, written for his young son, is a product of his routine and perhaps adjusted to the technical proficiency of the boy. Mr. Bernstein sat at the piano and occasionally conducted the reduced orchestra. The composer would have liked Mr. Bernstein's lively and polished interpretation. So did the public. The rewarding concert concluded with a theatrical but effective rendition of Ravel's "La Valse." J. B.

New York Philharmonic, Leonard Bernstein, conductor; **Philippe Entremont,** pianist, Jan. 4, E — Excellent young French pianist Philippe Entremont stirred his New York audience into cheering applause which continued for many minutes and which brought him out from the wings numerous times. Well-earned, however, was this ovation, for Mr. Entremont executed the Prokofieff Concert No. 3 for Piano and Orchestra in C major, Op. 26, with a precision and a diamond-like brilliance. Entremont commands a masterful technique as well as an innate musical conception of every phrase. The more poetic and lyric side of his playing could not be heard in perhaps its full capacity in a work such as this, but no one could doubt that Philippe Entremont is an artist of the first rank. Commendable also was the orchestral direction of Leonard Bernstein, whose tempi were exciting in the extreme and who kept solo and orchestra in split-second togetherness.

The program also included the Overture to "Manfred," Op. 115, so characteristic of the romantic era as well as of its composer Robert Schumann; the endless tone poem "Don Quixote," Op. 35, of Strauss; and the enchanting "La Valse" of Ravel. Bernstein is an enthusiastic conductor with a mighty attractive flair to his musical personality and interpretations. His conducting of the Ravel made the waltz tempi become alive, vital, and swaying, and in the Schumann his direction produced a truly magnificent legato. His imagination helped make the Strauss gay and colorful, but if ever a piece was too long, this is it. No one could do much with a work that should have finished before it is half over, nor could one help the long passages of mediocre orchestration completely lacking in variety. R. H.

Aaron Rosand, violinist, Jan. 7, E — Aaron Rosand is one of those all-too-rare young artists who use their impeccable virtuosity, poetic insight, and uncanny ability to communicate with warmth and urgency to serve music first and foremost. Dedicating his program to the memory of the great Antoine Ysaye, whose 100th birthday will be celebrated with a festival in Brussels in July, Mr. Rosand performed in a manner worthy of the grand tradition.

All of the programmed works were of major significance in Ysaye's life, having been dedicated to, written, edited, or popularized by the violin master. Mr. Rosand was in superb form throughout the evening, despite a snowstorm that raged outside and an icy humidity that would have flattened the bow of a lesser fiddler. He is a violinist's violinist. His silken tone is large and pure, with a low register that is remarkably rich and cello-like in quality. He tosses off the most difficult runs with zephyr grace and projects the romantic element with red-blooded vitality. And yet all is musicianly, the emotions honestly felt. The program opened with a crisp performance of Vitali's Chaconne, and went on to a Pasquali sonata with figured bass realized by Ysaye. "Obsession," The Furies," and "Chant Hiver" by Ysaye. works of romantic-impressionistic tex-

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ALBERT GOLTZER, oboe
EARL BATES, clarinet
HAROLD GOLTZER, bassoon
JAMES CHAMBERS, French horn
LESLEY LINDSKOOG, trumpet
KEITH BROWN, trombone and tuba

PERCUSSION:
GEORGE GABER

COMPOSITION:
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ture, are strictly virtuoso pieces, breathtaking in performance with their free use of double, triple, and quadruple stops. "Chant Hiver" is truly a pictorial "poème," especially appealing in its luminous, silvery tones.

But undoubtedly, the Franck Sonata was the highlight of the evening. It was played as it longs to be played, robust, soaring, searching in its romanticism and massive in its organ concept. Mr. Rosand was fortunate in having Eileen Flissler as his superb collaborator, for these were no mere accompaniments to contend with, but virtuoso parts in themselves. Closing with the familiar Saint-Saëns "Rondo Capriccioso" the evening had not remained a tribute to Ysaye alone, but to all inspired violin playing. D. A.

N. Y. Philharmonic, Leonard Bernstein, conductor, Jan. 9, E—With Leonard Bernstein conducting, the New York Philharmonic was heard in a program of two symphonies, the Mendelssohn "Italian" Symphony and Symphony No. 4 of David Diamond, and the Violin Concerto of Beethoven, with Mischa Elman as soloist.

The Mendelssohn Symphony No. 4 ("Italian") was commendably executed, and beginning with the delightful second movement (Andante con moto) persuasiveness and colorful, romantic feeling and sound dominated as the score progressed to its completion. The refreshing Diamond Fourth Symphony was directed by Mr. Bernstein with artistic care and devotion. The orchestral playing of the first two movements brought into strong relief their atmospheric breadth and dignity, and the contrasting third movement, with its effective scherzo, brought the work to a happy conclusion.

The evening's soloist was the distinguished violinist Mischa Elman, who played the Beethoven Violin Concerto with much of his usual richness and warmth of tonal display, and a fluent technique combined with alternating dynamic and subtle shadings and sheer artistic expressiveness. L. C.

Vienna on Parade, Jan. 10, E—I doubt that the hallowed halls of Carnegie have ever been filled with a more enthusiastically uncritical audience than that which attended this evening of sauerkraut and corn. The Deutschmeister Band, the pride of imperial Austria, if not one of the best groups of its kind, is certainly one of the loudest to be heard anywhere. Their leader, Julius Herrmann, puts them through their ear-shattering paces with tremendous ebullience. It was obvious that this audience was prepared to enjoy anything when vocal soloists Hedy Fassler and Ernest von Gross stepped on stage to sing their arias from operettas as well as other accepted Viennese show-stoppers. Neither possesses any semblance of a voice and both are required virtually to swallow the microphone to be audible; but a good deal of charm was there and Miss Fassler is a balm to the eyes.

As the program progressed, the audience began taking over most of the show with hand-clapping, singing, and other sounds in neither category that were surely indicative of enjoyment. Other portions of the show included songs by the Gumpoldskirchner Children's Choir and zither solos by virtuoso Karl Jancik. There was no evidence of lofty art here, but I'm certain that, if one overlooks the deplorable lack of beer, this was an evening of old-country fun that few of its spectators will readily forget. H. G.

Emil Gilels, pianist, with **Symphony of the Air, Alfred Wallenstein,** conductor, Jan. 12, E—Emil Gilels returned to this city to favor his admirers with a very ambitious program that included all five Beethoven concertos. Appearances of virtuosos beyond recitals are usually limited to participation as soloist in symphonic concerts. Full-scale solo concerts with orchestra are very seldom given these days and for this reason Gilel's Beethoven cycle assumes particular importance among pianistic events of the current season. It also bears witness to his great artistic aims. Only a pianist of the highest caliber and a musician who believes in his own mission would devise and execute such a taxing program.

To be sure there are precedents. This reviewer was reminded of Anton Rubinstein's famous historic seven-evening cycle that encompassed three centuries of keyboard music. Whether Gilels aspires to ascend to the throne of Anton Rubinstein this reviewer has no way of knowing. Be that as it may, Gilels has succeeded in gathering a very large and enthusiastic following within a very short time. The hall was filled to capacity. For reasons unknown, Gilels began the cycle with the concertos in G major and E-flat major. The orchestra opened the program with Beethoven's Eighth Symphony. It received a straightforward, spirited, and clear performance, which was heartily applauded. Then the soloist took the floor. The distinguished audience gave him an enthusiastic welcome.

This reviewer, who was hearing Gilels for the first time, was much impressed by his extraordinary pianistic virtues, his firm attacks, refined technique, and his ability to sing and produce a gentle but sounding piano. Beethoven's concertos are not a medium for heaven-storming virtuosity. They convey spiritual messages and reflect emotional crises. They display dramatic as well as lyric qualities and also disclose gay and humorous facets. In this respect we missed something in Gilels' interpretation of certain passages. For instance, the drama in the second movement of the G major Concerto was not fully realized. In the rondo he took a quicker tempo than that of the opening statement of the orchestra, but Wallenstein wisely led back to the pace indicated at the beginning. Perhaps soloist and orchestra had not sufficient time for rehearsal, for some passages lacked the complete integration of solo and tutti, particularly in the E-flat major Concerto. Its middle movement

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can stand a somewhat quicker tempo than that taken on this evening. It is an adagio un poco mosso. But viewed as a whole it was a grand performance. Endless salvos of applause thundered in the hall, and what this reviewer did not expect happened—Mr. Gilels succumbed to "encoritis" and played the first movement of the "Pathétique." The inappropriateness of this choice needs no further comment. This reviewer left the hall with feelings of regret. J. B.

Julian Olevsky, violinist, Jan. 14, E—Presenting his fifth New York recital at Carnegie Hall, Julian Olevsky proved himself a virtuoso of the first order and a musician of distinction. If there is a particular characteristic by which an artist can be recognized, for Mr. Olevsky it would be tone quality. His is undoubtedly one of the most consistently beautiful sounds of any violinist today, sweet though never sentimental, richly smooth or roughly brittle as the music demands, and it fills Carnegie Hall without a hint of strain.

That Mr. Olevsky is a poised and intelligent performer was also revealed as he turned from sonatas by Handel, Bach, Brahms, and Henze to works by Webern and Ravel. Not even an unfortunate halt in the Brahms while the accompanist, Wolfgang Rosé, pried apart two stubborn pages could mar Mr. Olevsky's control. He is as searching an interpreter of the baroque and romantic as he is of the modern idiom. The Henze sonata, which received its first American performance, was sympathetically played, although the work did not particularly impress. It is lyrical and follows the pathways of the "modern" but has little to say that has not been said more simply. This was in pale contrast to the delightful Webern miniatures (each of the four clocks about 45 seconds), which came to life on Mr. Olevsky's bow. The Brahms sonata was the major offering and it was here particularly that one noted the artist's maturity of concept and complete mastery of his instrument. Of our young American violinists Julian Olevsky certainly ranks with the best. D. A.

Boston Symphony Orchestra, Pierre Monteux, conductor, Jan. 15, E—The Boston Symphony Orchestra, led by the veteran conductor Pierre Monteux, was heard in a satisfying program of well-known Russian works that proved justly stimulating to an enthusiastic audience. Prokofieff's "Classical" Symphony, Stravinsky's "Petrouchka" and Tchaikovsky's Fourth Symphony were the order of the evening.

Mr. Monteux in directing the Prokofieff "Classical" brought forth in all its brilliance the spontaneity and grace of the music. "Petrouchka" was given a complete reading rather than merely the usual concert excerpts. The orchestra was at its best, bringing to life the inherently beautiful quality of the musical score, particularly in the clos-

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PETER DRAGADZE—*Musical America*—March 1957

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ing episode wherein an incomparable blending of the dramatic and the intense coloring of the various climactic movements brought the work to a breath-taking conclusion. Bernard Zighera, pianist, Doriot Anthony Dwyer, flutist, and Armando Ghitalla, trumpeter, received special and deserved recognition in the applause that followed for their brilliant instrumentalism.

Much of the same magic of the conductor's baton made possible the exposition of the emotional beauty and dramatic quality of the Tchaikovsky Fourth Symphony, the keen interpretive effectiveness never in excess, although at all times strikingly convincing musically and artistically in every detail. L. C.

N. Y. Philharmonic, Leonard Bernstein, conductor; **Jorge Bolet,** pianist, Jan. 16, E—Leonard Bernstein continues to give evidence that both the Philharmonic and New York concert-goers are fortunate in having him to lead our renowned orchestra. Not only is he a fine conductor, but he is also a daring program builder. On this occasion he gave us two important works of this century: Webern's Six Pieces for Orchestra, Op. 6, and Stravinsky's "Le Sacre du Printemps." Separating these two difficult compositions, Cuban pianist Jorge Bolet joined the orchestra for Beethoven's Fourth Piano Concerto in G major, Op. 58.

The Webern pieces may not be to everyone's liking, but Webern's experiments in new sonorities and in the fragmentation of thematic materials have had a profound influence on most contemporary composers, even including Stravinsky. Mr. Bernstein and the orchestra gave his Six Pieces a stunning performance. "Le Sacre du Printemps" is by now practically a classic, and it remains an extremely vital and dynamic work. Here again both conductor and orchestra found the music completely to their taste.

Jorge Bolet, the soloist of the evening, gave a first-rate account of Beethoven's challenging Fourth Concerto. Perhaps he did not penetrate as deeply into the emotional content of the piece as he might have, and in a few fortissimo passages his tone was a bit harsh; but he did set forth the architectural outlines clearly and logically, he solved all the technical problems with ease, the filagree work in the first movement being particularly crystalline, and his tone for the most part was ingratiating. Mr. Bernstein and the orchestra provided an excellent and well-balanced accompaniment. C. E. R.

Boston Symphony Orchestra, Pierre Monteux, conductor, Jan. 18, A—This afternoon's program was laden mit riches, to borrow a phrase from the late Olin Downes. The concert began with Beethoven's "Grosse Fuge," Op. 133, in the edition for string orchestra by Felix Weingartner. The "Grosse Fuge" is not often performed in its original form as finale of the Quartet, Op. 130, and it is also rarely heard in Weingartner's edition for string orchestra. It has been questioned whether a group of 30, 40, or 50 musicians is the right medium for a work that its author wrote for only four players. Lack of space forbids discussion of the pros and cons of the matter. However, this reviewer, who has concerned himself particularly with the "Grosse Fuge," is bound to admit that a performance by a first-rank string body led by a great Beethoven interpreter like Pierre Monteux will always create deep impressions and obtain powerful effects that are naturally denied the string quartet. It suffices only to point to the striking entry of the double basses in the first fugue, although Monteux used only four players. The contrapuntal structure of the work was delineated with utmost transparency. The mood and quality of the three main sections, that can be defined as first allegro, slow middle movement, and finale, were projected with clarity and never-failing sense of tempo and rhythm.

Excerpts from the incidental music to d'Annunzio's mystery play "Le Martyre de Saint Sébastien" were probably new to the greater part of the audience. Here Monteux once more unveiled two of Debussy's fascinating tone pictures with his renowned understanding of this music, and the orchestra responded readily to his leadership in shaping the smallest detail. Yet the climax of the afternoon came with the overwhelming performance of "Tod und Verklärung." This reviewer was privileged to play it under the direction of Richard Strauss. The memory of those now remote days was conjured up by Monteux's superb leadership and the magnificent playing of the orchestra. It was a moving tribute to Richard Strauss, and the orchestra felt the impact of the hour and joined the exalted audience in the applause.

The concert closed with the Violin Concerto by Brahms played by Leonid Kogan, who impressed this reviewer as one of the great violinists of our time. His technique is most refined, his tone warm and appealing, and his musicianship extraordinary. He addressed himself to his very difficult task with modesty, earnestness, and mature understanding of the style of the concerto, which he interpreted superbly. His playing showed both grandeur and lyrical simplicity; it was devoid of any arbitrary features incompatible wtih the spirit of the work. The very appreciative audience lavished applause upon the sympathetic artist, who in turn insisted on sharing the applause with Pierre Monteux and the marvelous Bostonians. It was a memorable concert. J. B.

TOWN HALL

Kenneth Amada, pianist, Dec. 23, E—Not for a long time has such a young artist so dazzled his audience and critics alike. Although Kenneth Amada is not new to New York audiences (this marked his third Town Hall recital), his playing this time proved that he has really entered that realm of fine playing into which few are admitted. Mr. Amada ranks with the top young pianists of this country, and it will be interesting to watch his brilliant career unfold as time goes on. To one as fabulously gifted as Kenneth Amada recognition and high acclaim are inevitable.

Heard first was a vibrant and rhythmic performance of Beethoven's "Waldstein" Sonata (Op. 53 in C major) that had authority and drive from begin-

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ning to end. Mr. Amada's accuracy in playing is incredible. A Chopin group that followed was comprised of the most breathtaking execution of nine etudes that this pair of ears has ever heard. The speed of Op. 10, No. 1, for example, would have to be heard to be believed. A more brilliant or more musical playing of the "double thirds" (Op. 25, No. 6) can hardly be imagined, and that goes also for a more stunning and dramatically intense playing of Etude, Op. 25, No. 11 and Ballade, No. 4 in F minor. Only in the "double sixths" (Op. 25, No. 8) did his massive technique tend to overshadow the musical meaning and line of the piece.

For one as youthful as Kenneth Amada, it seems possible that some of the profound underpinnings and subtleties might be overlooked in such a work as the Chromatic Fantasy and Fugue of Bach. Such is not the case with the performance that this audience present was privileged to hear. Dexterity and enthusiasm mixed with intelligence and nuance made a stunning rendition of this work. Housed in Mr. Amada is a super-powerful and completely thorough technique, as his "Mephisto Waltz" of Liszt proved, but even more, it is harnessed and is coupled with an innate musical sense of the highest order. R. H.

Sheldon Lubow, pianist, Dec. 29, E—For his New York debut this 19-year-old Pittsburgh pianist essayed a long and arduous program that included four major works ((Beethoven's Sonata Op. 81a, Schumann's "Carnaval," Op. 9, Chopin's B minor Sonata, Op. 58, and Prokofieff's Sonata Op. 83) prefaced by a Prelude and Fugue from Bach's "Well-Tempered Clavier, Book II." For so young an artist to assemble so ambitious a program speaks highly for his seriousness of purpose. For him to prepare such a program and present it with never a sign of debut nerves or of wandering concentration or of erring fingers speaks highly for his basic talents.

Not that Mr. Lubow is without faults. Chief among them is a harsh, percussive tone. Then, almost throughout the program he was given to rhythmic eccentricities which, although they seemed planned, did not seem to grow out of the demands of the music. Differences in style were not as clearly marked as they might have been, nor was the overall design of the sonatas as well projected as it should have been. One the other hand it was indeed a remarkable accomplishment for one so young, and his future is most promising. C. E. R.

Betty Allen, mezzo-soprano, Jan. 5, E—The exceptional program offered by Betty Allen confirmed previous opinions that the young singer has all the gifts required to establish herself in an important position in the singing field. To a spectacularly beautiful voice she adds musical intelligence, laudable technical control—she can spin her voluminous tones into the subtlest of pianissimos and contrastingly rise to dramatic heights of climactic accent. She is facile voiced in the classic airs of the early Italian school, accurate and resourceful in the exacting, acrid contemporary works, and sings with warmth and emotional fervor in varied songs from Brahms through the French impressionists to the completely lovely and expressive spirituals that closed her program. Miss Allen has a true flair for stage, a poised, assured, yet gracious personality that evokes demonstrative applause from her hearers. As a recitalist, she appears to possess limitless resources. We would like to see and hear Miss Allen also in the lyric theatre, which she would adorn.

Her demanding program included two opening airs by Benedetto Marcello, which she sang with some restraint; "Trois Psalms" by Honneger, which followed, revealed that this artist is not daunted by vocal hazards; the tougher, the better she copes; She could be called a leading apostle of contemporary song, as she imbues the difficult patterns of this music with flaming enthusiasm and lustrous tone. This was especially exemplified in the Stabat Mater of Julia Perry, a vocally awkward piece in which the Allen voice blended with the clear playing of the Beaux Arts String Quartet. The Brahms Songs for Voice and Viola were very well sung and bowed, and the high point of the evening for some listeners. Excellent French diction distinguished the Fauré group, which was followed by three spirituals, arranged by Margaret Bond for Miss Allen, another high peak of the poignant performance. Carl Eberl was the fine violist in the Brahms, and Paul Ulanowski was at his excellent best throughout, save in the spirituals. M. C.

Bach Aria Group, Jan. 8, E—The Bach Aria Group, with orchestra and soloists, presented its second concert of the current subscription series in a program of the seldom heard Cantatas 169 and 182 and two groups of arias from Cantatas 20, 42, 73, 81, 157 of Johann Sebastian Bach. Frank Brieff was the able conductor. The soloists were Maureen Forrester, contralto (guest artist), Jan Peerce, tenor, Norman Farrow, basebaritone, Julius Baker, flute, Bernard Greenhouse, cello, Maurice Wilks, violin, and Paul Ulanowsky was at the piano.

For those who revel in serious music and especially that of the great master, it proved to be another Aria Group evening of musical pleasure and appreciation. It was a carefully chosen and finely balanced program. Miss Forrester sang with her accustomed unforced tonal beauty and stylistic suavity, and her artistically developed interpretive assets were strikingly in evidence in her delivery of the difficult "Stirb in mir" aria, Cantata 169. Mr. Peerce negotiated the frequently unvocal music assigned him with commendable vocal substantiality and command, particularly in the Cantata 20 aria "Ewigkeit du machst mir bange."

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Mr. Farrow's singing was fluent and of a high order throughout. The solo work of the instrumentalists Maurice Wilk and Julius Baker was musically and interpretively outstanding. In the continuos for piano and cello, Messrs. Ulanowsky and Greenhouse added effectively to the musical solidity and success of the evening's program. L. C.

Cesare Valletti, tenor, Jan. 10, E—The recital given by Cesare Valletti was a complete joy in these days of many beautiful voices and much slovenly vocalism. The Metropolitan Opera tenor has the inestimable assets of eloquence, impeccable enunciation, and elegant style. He makes a personable figure on the stage and projects his intelligent ideas and well-selected songs with unfaltering clarity. Particularly in the airs of the classic era, the Peri, Scarlatti, Handel, Stradella, and the Belmonte aria from Mozart's "Abduction from the Seraglio," we were made aware that fluent legato and facile fioritura are not the sole properties of the so-called "coloratura soprano." Technical control, varied and prevailing, showed in the fine Schubert group that contributed warmth to the program. "Nacht und Traume" and the exacting "Auflosung" were high peaks. Turning to the contemporary Italian with songs by Pizetti and Malipiero, Valletti continued with the practically unknown aria from Donizetti's "Duke of Alba" and telling songs in English, "There is a Lady Sweet and Kind" and "How I Do Love Thee," by Norman Dello Joio, and Bantock's "A Feast of Lanterns." Leo Taubman played excellent accompaniments. M. C.

McHenry Boatwright, baritone, Jan. 12, A—As winner of the National Federation of Music Clubs Award, McHenry Boatwright was presented in his first recital at Town Hall. But the rewards were not Mr. Boatwright's alone—the audience received a major share in a program that was both intelligently conceived and beautifully projected.

Mr. Boatwright makes an exceedingly striking figure on stage. He is tall and handsome and has a large, lustrous voice to boot. His ingratiating manner thoroughly charmed a large and receptive audience. Most impressive was the control the singer has over his powerful vocal mechanism. His tones float with ease through the most intricate passages and can fill a hall at only half strength. But Mr. Boatwright bridles his power judiciously and makes it work for him and most assuredly for the music. Lieder must be particularly close to Mr. Boatwright's heart, for his group of Mahler songs was interpreted with the utmost sensitivity. His voice is extremely flexible, and for each work he created the proper mood setting. The lovely Handel "Somni Dei" and Mozart's poignant "Mentre ti lascio" were tenderly spun, while "Eri tu" from "Un Ballo in Maschero" was filled with the intense bitterness and grief that is the essence of the Verdi aria. The Ravel songs, a group of American works, and selected Negro spirituals pointed up further Mr. Boatwright's versatility, indicating that he would be as distinguished an artist in opera or musical comedy as he is in recital. D. A.

Rey de la Torre, classic guitarist, Jan. 12, E—More and more upon the New York scene the guitar is becoming established as a concert instrument. Through the efforts of certain noble performers its attractions are now displayed on the concert stage, on television, and through its overwhelming popularity on recordings. Senor Rey de la Torre, one of the guitar's most dedicated disciples, offered his many devotees a stunning program on Jan. 26. What is so impressive about De la Torre's recital is, more than the great flexibility of the instrument, the marvelous clarity and precise pitch with which it was played. Rey de la Torre is a brilliant technician, but even more, he is a musician.

Spanish peoples and Spanish music always have seemed most perfect for the guitar, so it is not surprising that Cuban-born De la Torre presented a program with a decided Spanish flavor. Charming short works by John Dowland and Robert de Visee were the only exceptions to the rule. A one-movement sonata of Fernando Sor, not unlike early opuses of Beethoven, was played with a rich moving sound. His playing of the Alberti bass and fast figurations in Turina's "Fandanguillo" was amazing; his colorings of the music were always warm and generous and at the same time within the stylistic limits of the score. The rather pompous sounding "Vidala" of Alfonso Broqua was like the announcement of a great event, and his "Ritmos Camperos" was rich in contemporary harmonies and rhythms. Short works of Torroba, De Falla, Granados, and Albeniz made up the second half of the program, and through this artist's agility it was possible to hear even beyond the limitations of this small instrument. Occasionally one could almost hear two ensembles, a solo and tutti, answering back and forth. The charm, lightness, and wholly natural sound of the guitar are truly beautiful, and when presented through the hands and imagination of such an artist as Rey de la Torre, it is truly irresistable. R. H.

Donald Gramm, bass-baritone, Jan. 13, E—It is perfectly natural for any performer to improve as his recital progresses, but rarely does such a complete revelation take place as during the second half of Donald Gramm's New York recital. One did not doubt from the beginning that Mr. Gramm is musical and is able to project a pleasing well-mapped musical experience to his listeners. Despite his youth, he is accustomed to singing with major orchestras, at the most renowned music festivals, and in the most respected oratorio groups and churches, and he can boast of five consecutive seasons with the New York City Center Opera. His technically secure voice is powerful and produces a rich sound. The color, however, was generally white, and only toward the end did this young artist show what a spectrum he really has.

His interpretations, though, proved his weakest point. His singing was at all times in excellent taste, but one rarely got the impression that he approached the real core of what he was singing; nor did one believe that he truly did his utmost to make a tone or phrase as beautiful as possible. However, our hats are off to Mr. Gramm for his imaginative programming. Also commendable was the fine accompanying of James Shomate. The delightful "Invocation et Hyme au Solier" of Rameau came first; Mr. Gramm's diction, especially with French, is excellent. Four of the most lovely Fauré songs were done in a pleasing way, but the warmth was false and calculated. The impressionistic "Chinese Wine Songs" of Richard Cumming are short and sweet, and we found the first, "By Moonlight," the most expressive. The trouble with the performance of Brahms' "Vier Ernste Gesange" was that, frankly, Mr. Gramm is just too young to reach this music's profound summit.

The first glimpse of Donald Gramm's real musical identity came with the American group. When he does songs within his realm the effect is irresistable and his voice takes on any number of wonderful colors. "When I Am Dead, My Dearest" by Edward

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Harris, the seldom heard "Land of the Sky Blue Water" of Charles Wakefield Cadman, and "The Year's at the Spring" of Mrs. H. H. A. Beach, as examples, could not have been more tender and beautiful. "Jazz-boys" of John Alden Carpenter was nothing short of fabulous. At the close of the recital, the audience couldn't wait to hear more, and Mr. Gramm obliged by singing several delightful encores. R. H.

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The Chamber Orchestra of New York, Dean Eckertsen, conductor, Jan. 16, E —There was nothing "precious" about this concert that programmed excellently selected works from several of the greatest composers of the 17th and early 18th centuries. The music fell pleasantly on the ear; the distinguished style and the wonderfully contrived antiphonal patterns made the listener forget the strained sounds, the striving for new effects in much of today's composition. And yet one could not refrain from the thought that perchance in that elder day deviations from the staid classic school might have been considered heretical if not quite mad. One wondered, too, if many in the applauding, delighted audience realized how much dedicated effort and inspiration had been expended to form this unusual list of baroque pieces. The conductor, 29-year-old Dean Eckertsen, explored, traced, deciphered, assembled the fragmentary originals; set these into scores; worked out the figured bass, according to the best of the printed records; devised the orchestrations for strings of the present era; and gave us what is possibly the most realistic reading of the concerti grossi. It was undoubtedly a labor of love and the resulting presentation brought warmth and emotional nuance to the music.

The program began with the Concerto Grosso Op. 2, No. 2, by Francesco Geminiani, one of the two outstanding pupils of Arcangelo Corelli. The Concerto, in C minor, was severe in outline, but strong. Following came the lovely, stately Prelude and Fugue from Corelli's Concerto Grosso in D major, Op. 5, which indicated that Corelli is still the master in his field. The first New York performance of Largo and Finale Allegro from the G minor Concerto Grosso, Op. 3, of Francesco Manfredini was marked for the fluency of the antiphonal speech between violins. We were informed that this work was discovered through the viola parts, traced through archives in London and Munich, and transcribed from a sort of score "shorthand" that had to be read by faith and vision. The final number on the first half of the recital was the splendid C minor Concerto Grosso Op. 1, No. 6, of Pietro Locatelli, almost unbelievable in the scope and variety of its contrapuntal beauty. The plangent obbligato of the violin, the grace and expressiveness of the play between violins in statement and response, the exciting soaring cello passages and the blending of four instruments, in place of the customary three, invoked an involved and grand design.

The second half of the program included the Corelli Concerto Grosso in C minor, Op. 6, and the George Friedrich Handel G major, Op. 6, this work being alluring for its fluency and a less severe, more subtle, flexible development. The concert closed with the vibrant A minor Concerto Grosso (from L'Estro Armonico) by Antonio Vivaldi, which rang with a contemporary flavor though schooled in structure.

The members of the Chamber Orchestra, in solo and ensemble, made their instruments sing with lustrous tone. (I especially liked the double-bass player, who did not take his *earned* solo bow!) Fine violinists in solo passages were Daniel Guilet and Edwin Bachmann; the outstanding cellist in this hearing was George Ricci; and there was also a sterling harpsichordist whose name we did not get. Eckertsen conducted with a sure hand, with superlative instinct for style, holding the interest and enthusiasm of his audience with a luminous reading of the intricate scores. M. C.

Daniel Barenboim, pianist, Jan. 17, E —Not to go into a long tirade about child prodigies, but they come and go in musical history and seem to have a way of fading out as soon as the novelty has worn off. From these wonder-children one thing can always be expected, an abnormally developed—almost freakish—technique. In spite of this brilliant display, however, they generally draw less and less acclaim as they grow older, unless, and this is the difference between artist and technician, they have innate musicianship.

Daniel Barenboim, the fifteen-year-old Israeli, is destined to become a "great" in the world of piano playing. He literally has enough technique to burn and a staggering repertoire of 200 major solo works for piano. Most of all, though, he is a musician through and through, with great powers of interpretation and individual expression already. He has a rare gift, and he cannot help becoming a master of his craft if he chooses to do so.

In his New York debut recital he reminded one of photographs of the young Rubenstein in debut years ago. The maturity and depth of understanding in the works he performed were not always at the enth degree, but there is no doubt that as he ripens, so will his musical understanding mature. His Bach "Chromatic" Fantasy and Fugue had authority and a sense of moving ahead with brilliant and rapid finger work. The Beethoven "Waldstein" Sonata was handled admirably on the whole, although it occasionally became unnecessarily bangy. The Brahms Sonata, Op. 1, had youthful eagerness and its impact was certainly great. The miniature Sonata No. 3 of Prokofieff was played with a free gusto.

His encores included the always delightful Organ Fugue in A minor of Bach and, rarely heard on the concert stage, "Flight of the Bumble Bee." The speed and agility with which he took the tempo of the "Flight" were not to be believed. Were a missile to go at a speed equal to Barenboim's chromatic scales, it would be reported to be traveling at twice the speed—of speed! R. H.

Joan Brainerd, soprano, Jan. 19, A—Joan Brainerd is a *rara avis* among young American recitalists: the vocalist who has mastered the technical side of his instrument. Miss Brainerd has a bright, ringing soprano voice of excellent quality and ample size; it

is well produced and expertly controlled. To such a basic asset must be added the ability to assemble an imaginative and interesting program (a Vivaldi motet, songs by Schubert, Hugo Wolf, Barab, and Fauré, and an aria from Mozart's "Marriage of Figaro"); obvious comprehension of the song texts; clear and correct diction in Latin, Italian, French, German, and English; and musical taste and accuracy.

On the other hand it must be noted that Miss Brainerd does not always penetrate deeply into the emotional content of the music, nor does she differentiate sufficiently between the various styles represented in her program. She is much better able to project a song where charm is required, such as Wolf's "Begegnung" and "Tretet ein, Hoher Keieger," or Fauré's "Mandoline," than a song requiring more drama or excitement. For example she did not fully project the outpouring at the end of the Schubert and Wolf setting of "Ganymed," or the finale of "Dove sono," or Fauré's "Toujours" and "Fleur Jetée." A happy exception to these remarks was "Die Liebe hat gelogen," which was very moving. A singer of Miss Brainerd's abilities is apt to be judged more strictly than one of lesser endowments, and it must be clearly understood that her recital was a very enjoyable one and that her assets far outweigh her debits.

Seymour Barab's four songs, given their first performance, may be said to be neo-Elizabethan in style. They are not very profound, but they are skillfully written and pleasant to listen to.

Elmar Burrows was an excellent, although occasionally too discreet accompanist. C. E. R.

Stanger Chamber Orchestra, Russell Stanger, conductor, Jan. 19, A—Take one exciting conductor, add a group of first-rate musicians, blend in an unusually fine program, and what do you have? One of the most worth-while concerts of any music season! Russell Stanger proved this point as he made his New York debut conducting the Stanger Chamber Orchestra, a group of twenty-five hand-picked performers from the ranks of the Boston Symphony. The program, too, was of expert choosing as it included Marcello's Introduction, Aria and Presto, Mozart's Divertimento in D major, K. 136, Schönberg's "Verklärte Nacht," Hovhannes' Alleluia and Fugue, and Honegger's Symphony No. 2.

It was apparent from the start that Mr. Stanger is an artist of extraordinary gifts, both as a conductor and as a musical scholar. Though he is young in years, there is an unquestionable maturity in his interpretations. He leads with authority. His beat is decisive and easily discernable, his phrases have a smooth sweeping grandeur, and although his music generates a certain inner excitement so essential to momentum, there is never a wasted motion. Mr. Stanger knows his music too. True, he conducts from memory, but

CONDUCTOR ENRICO LEIDE *and* EUGENIE ADAMEC, *pianist, who performed the Haydn Piano Concerto in D at Hunter College, Jan.* 17.

beyond the score itself he is thoroughly familiar with the texture and the demands of each style. The Marcello work was painted in broad flowing strokes and with a romantic line all too seldom accorded the Italian baroque. The Mozart was appropriately light and elegantly spun. The Schönberg was carefully constructed to achieve the maximum dramtaic intensity. As for the Alleluia and Fugue, this is Hovhannes at his best. The melodic lines are hauntingly beautiful and their polyphonic placing is by a master hand. Mr. Stanger is also to be congratulated on his clever programming, for after an afternoon of string music the addition of trumpets in the Honegger Symphony ended the program on a stirring note. D. A.

Joyce Flissler, violinist, Jan. 20, E—For her New York recital this season Joyce Flissler, former Naumburg Award winner, played a long, taxing, and interesting program that included Haydn's C major Concerto, Prokofieff's Sonata in F minor, Op. 80, Ysayë's Sonata No. 3 (Ballade) for violin alone, the first American performance of Sonata No. 3 by the Brazilian composer Guarnieri, and Brahms' Sonata in D minor, Op. 108, No. 3. Miss Flissler is a first-rate violinist. She has a lovely tone of ample size, her fingers are fleet and accurate, her bow arm steady and controlled, and she is an interpreter of unfailing musicality.

She was particularly effective in her projection of Prokofieff's difficult sonata, despite a very occasional harsh chord, and in the Ysayë. After the full-blooded interpretations of the first four numbers on the program, this reviewer found her approach to the Brahms singularly subdued, particularly the first movement. A little more support from Eugene Helmer at the piano would not have been amiss. He was more the discreet and musical accompanist than the collaborator such a program needs.

The Guarnieri sonata is conservative in form. There are some apparent Latin American influences in rhythmic patterns and melodic turns. The harmonic texture is frequently dissonant, but not harshly so. The thematic materials are quite melodic, but the whole thing is a bit drawn out and dull. C. E. R.

HUNTER COLLEGE AUDITORIUM

American Symphony of New York, Enrico Leide, conductor, Jan. 17, E—The American Symphony Orchestra of New York, which under the baton of Enrico Leide has introduced contemporary music and artists to the metropolitan audiences, as well as featured programs of the finest compositions of major composers, turned in another interesting concert in the series of the current season, I believe the eighth. Opening the recital was the world premiere of a symphonic poem, "Simon Bolivar," written by the late Italian composer Alfeo Sturolo, said to be inspired by and dedicated to the famed Latin American liberator. A pleasant, somewhat simple work, the composition revealed no new facets of sound and in this first hearing did not depict any special color of conflict or of the rhythmic accents ordinarily associated with South American wars and/or composers. The Sturola progressions seemed primarily Italianate.

Following his praisable custom, Dr. Leide presented 8-year-old pianist Eugenie Adamec in the D major Concerto of Haydn. The attractive youngster proved herself up to the advance specifications, a real prodigy, which does not at all mean solely an ability to play fast and hard. With consummate ease and poise, she gave a singing rendition of the first two movements, showing only a slight strain in the rondo. Naturally the small girl was applauded to the echo!

It was a tough spot for the next guest artist, soprano Julia De Curtis. But this tall, beautiful girl, in her early twenties, we think, with an astoundingly lovely voice of lustrous quality and long, silken range, immediately won her hearers with Pamina's aria, "Ah, lo so," from Mozart's "The Magic Flute," a dynamic portrayal of "Tacca la Notte," from "Il Trovatore," and in the second half of the program disclosed shimmering tone in the great Casta Diva, soaring the scale to the high B flats with flexible ease. Miss De Curtis also evoked a storm of applause with her brilliant singing of Verdi's "Bolero" from "I Vespri Siciliani." One fine number played with splendid instrumental blend was the "Don Juan" symphonic poem of Richard Strauss, which Dr. Leide led spiritedly. M. C.

CARNEGIE RECITAL HALL

Charles Everett, tenor, Dec. 22, E—Charles Everett's all-Negro song program listed songs by Coleridge-Taylor,

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Burleigh, and Layton, and spirituals arranged by White, D'Albert, Burleigh, Reckling, Bonds, Elzy, and Price. Mr. Everett's tenor is a voice of good size, but he uses such a constricted production that he is unable to produce a piano tone or to profit by the full power of his voice, so that he remains forever on one dynamic level with the result that all the songs came out sounding very much alike. The spirituals were all tastefully arranged. The works of Coleridge-Taylor and Burleigh are of course too well known to require comment. Turner Layton's "Creole Song Cycle" is cast in the sentimental "salon" style that was quite popular years ago. Hugh Ross was at the piano.

C. E. R.

Lyric Wind Ensemble, Jan. 7, E—Leonid Hambro joined the Lyric Wind Ensemble (Claude Monteux, flute, Leonard Arner, oboe, Ernest Bright, clarinet, Loren Glickman, bassoon, and James Buffington, French horn) on this occasion for the performance of Mozart's Quintet in E-flat for Piano and Winds, K. 452. The program also included three sonatas by Domenico Scarlatti transcribed by Loren Glickman, the first performance of "Sutton's Island Sketches," by Laurence Rosenthal, Samuel Barber's "Summer Music," Op. 31, and Hindemith's "Kleine Kammermusik," Op. 24, No. 2.

The Scarlatti transcriptions were skillfully done and made agreeable listening, although of course they lost the salient characteristic of Scarlatti's work: the crystal-clear writing for keyboard instruments. Mr. Rosenthal's work is a theme and variations. The theme is cast in a post-impressionistic vein. The first variation seemed a bit lacking in rhythmic interest, but some of the later variations were quite lively and engaging.

The group as a whole played well and the interpretive level was high. Mr. Hambro's piano made a noteworthy contribution to the evening without ever overstepping the proper bounds of ensemble playing.

C. E. R.

THE CLOISTERS

The New York Pro Musica Antiqua, Jan. 3, A—"The Play of Daniel" performed by the New York Pro Musica Antiqua at the Cloisters under the sponsorship of the Metropolitan Museum of Art was rare musico-dramatic entertainment. Comparisons are impossible, since the work is unique in that it is the oldest lengthily-developed medieval "opera" extant, intrinsically as beautiful, effective, and substantial as any other hour's worth of dramatic music.

The story is presented in well-turned rhymed Latin. Daniel (played by Charles Bressler) is the "Type of Christ" and the prophet who interprets the writing on the wall as signifying the death of King Belshazzar (Brayton Lewis) at the hands of the hordes of Darius (Gordon Myers). The music of the 700-year-old work, from a British Museum manuscript, amounted to a

series of exquisite songs, subtly but intelligently varied in mood and structure, all of them monophonic. Noah Greenberg, director of the group, assigned the single thread of melody to such a fascinating variety of instruments and voices that the listener felt no need of counterpoint or harmony.

The use of Latin interfered not at all with the understanding of the play, for three good reasons. First, resplendent and colorful costumes designed by Robert Fletcher identified the characters and even helped to clarify the action. The second means of giving coherence to the play was dumb-show. A ghostly figure writes imaginary words on the wall, Belshazzar is murdered, and the lions — eerie-eyed, mangy-maned monsters — purringly fondle Daniel but later leap hungrily for the plotters against Daniel (Jean Hakes, Arthur Squires) when they take the holy man's place in the dungeon. The last device of clarification follows the medieval practice of providing a running vernacular commentary on what is happening. Spoken by actor Bernard E. Barrow, these lines were written by W. H. Auden and comprise one of his most forthright and craftsmanlike works. J. L. B.

GRACE RAINEY ROGERS AUDITORIUM

Leonard Hungerford, pianist, Dec. 20, E—A pupil of Carl Friedberg, Leonard Hungerford is an interesting, thoughtful, and very ambitious pianist. He evidently does not believe in Schiller's words "Serious is the life, but serene the art." For seriousness seems to be his guiding principle even in appearance and gesture. His program was limited to works of two composers. He played Schubert's Impromptus Op. 90 and three Beethoven sonatas. We hesitate to conclude that this choice reflects Mr. Hungerford's musical creed, but it was a challenging program and he met the challenge well. The dramatic character of the C minor Impromptu suited Mr. Hungerford's serious approach well, but he also revealed a sensitive lyrical feeling. The E-flat major Impromptu was delivered with admirable clarity, and there were always interesting details in the Schubert pieces, as for instance the transition from the middle section in B minor to the main group in E-flat major in No. 2, the plastic projection of the threatening bass motif in No. 3, the gentle delivery of the arpeggios in No. 4, and the passionate interpretation of the middle section. His virtues in the recital of the three Beethoven sonatas, Op. 7, Op. 31, No. 2, and Op. 111, were the clarity, a fine understanding of the architectural proportions, and the intensity of feeling. His interpretation of the largo of Op. 7 was perhaps too strongly affected by his seriousness, but he transmitted convincingly the serenity and ingeniousness of the final rondo. Mr. Hungerford played the D minor Sonata in a grand manner with ardor. The listener became aware that the music was close to the pianist's heart. Mr. Hungerford displayed a very rich and noble tone. The exacting program was concluded with an impressive delivery of Beethoven's last sonata. In the opinion of this reviewer Leonard Hungerford is a remarkable Beethoven interpreter and one is looking forward to hearing him as soloist in a Beethoven concerto. It was a rewarding evening. J. B.

OTHER CONCERTS

Angela Figliolia, soprano, Carnegie Recital Hall, Dec. 15, E; **Mikulas Grosz,** violinist, Town Hall, Dec. 20, E; **Interracial Fellowship Chorus, Harold Aks,** conductor, Town Hall, Dec. 22, A; **National Association for American Composers and Conductors, Concert commemorating Henry Hadley,** Hunter College Auditorium, Dec. 22, A; **Jewish Peoples Philharmonic Chorus, Eugene Malek,** conductor, **Leonid Hambro,** pianist, **Beatrice Bushkane,** soprano, **Howard Fried,** tenor, **"Moshiach Ben Yosef,"** Town Hall, Jan. 4, E; **Chamber Music Circle,** Carnegie Recital Hall, Jan. 5, A; **The Swiss Music Library, Swiss Chamber Music,** National Arts Club, Jan. 8, E; **Vladimir Elin presents scenes from "Faust,"** Carnegie Recital Hall, Jan. 11, E; **Brooklyn Philharmonia, Siegfried Landau,** conductor, **Lotte Landau,** pianist, Brooklyn Academy of Music, Jan. 11, E; **Music of Henry Cowell and Charles Jones,** The Nonagon, Jan. 12, E; **Concert Society of New York, Albeneri Trio,** Carnegie Recital Hall, Jan. 12, E; **Operas-In-Brief, "Barber of Seville,"** Town Hall, Jan. 14, A; **Charles Newman,** baritone, Carnegie Recital Hall, Jan. 16, E; **Twilight Concerts, New Chamber Music by Borishansky, Kurka, Laufer, Milhaud, Kalmanoff, Raphling, Block,** Carnegie Recital Hall, Jan. 18, A; **Geraldine Mouzon,** contralto, Carnegie Recital Hall, Jan. 19, E; **Richard Noera,** pianist, Carnegie Recital Hall, Jan. 20, E; **The New York Symphonic Choir,** Carnegie Recital Hall, Jan. 27, E.

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THE NATIONAL SCENE

CHICAGO

■ A notable performance of Handel's "Messiah" was offered by Fritz Reiner at his final concert before leaving for his midseason vacation. This was the first presentation of the work by the Chicago Symphony Orchestra, and it was with pride and satisfaction that subscribers heard the uncut first part, to which the Hallelujah Chorus was added, with a selection by Reiner from Handel's original orchestration and Mozart's revised orchestration. Complete rapport was maintained among Reiner, the orchestra, the assisting Apollo Musical Club (meticulously trained by Henry Veld), and soloists Adele Addison, soprano, Russell Oberlin, countertenor, David Lloyd, tenor, and Donald Gramm, bass-baritone.

Reiner also left wtih us a most splendid reading of the Schubert C major Symphony, No. 9. On the same program, Louis Kentner was soloist in the Beethoven Piano Concerto No. 5. The artist did not find in the mighty "Emperor" one of his best vehicles, for his performance lacked the power, the majesty, and virtuoso sweep the heroic work demands.

Leopold Stokowski, who took over the podium for the subscription concerts of the past fortnight, was the first of three guest conductors during Reiner's absence. His first program was memorable for magnificent performances of his orchestral transcriptions of four sacred arias by Bach. The Brahms Symphony No. 2, which followed, was too calculated and erratic in tempi to be entirely satisfying. A well-received Toccata by Szabelski, reminiscent of Prokofieff, preceded the Finale, Act III, from "Die Götterdämerung."

Stokowski came into his own at his final guest appearance, in a program crowned by a glorious performance of Gliere's Symphony No. 3, "Ilia Mourometz," that magnetized the audience completely. Surrounding the symphony were the opening Shostakovich Prelude in E-flat major (for piano), transcribed for orchestra by Stokowski, and ballet suites from Prokofieff's "Romeo and Juliet" and Tchaikovsky's "Le Lac des Cygnes." The veteran maestro was given a prolonged ovation, and left his audiences hoping for return appearances. Other guest appearances this season will be those of Carlo Maria Giulini (Jan. 14-31), Eugene Ormandy (Mar. 6, 7), and Bruno Walter (Mar. 13, 14). Guest conductors announced for next season are Sir Thomas Beecham, Fernando Previtali, and Hans Rosbaud.

■ Claudio Arrau, in his all-Beethoven program at Orchestra Hall Jan. 5, made a deep impression on his near capacity audience. He is a master of the keyboard and of tonal control, perhaps unexcelled. Beethoven's Sonatas 110 and 111, and those in C major, Op. 53 (Waldstein), and F minor (Appassionata) were probed with musical understanding and sensitivity to tone coloring. Wondrous effects were achieved and some exalted playing released, yet Arrau's overall performance was too calculated to achieve the surge and flow of Beethoven's great musical statements.

ANDREW FOLDI, *who recently completed his fourth consecutive season as basso of the Lyric Opera of Chicago, will make his New York debut Feb. 19 at Town Hall, with the American Concert Choir in Purcell's "Ode for St. Cecilia's Day" and Stravinsky's "Renard." Mr. Foldi has been re-engaged as leading basso by the Santa Fe Opera Association for the summer of 1958 and for the Kalamazoo Bach Festival (Mar. 15).*

The concert by the Chicago Chamber Orchestra, Dieter Kober, conductor, and guests Rudolph Ganz, conductor, Esther LaBerge, mezzo-soprano, and Dorris Briggs, harpist, attracted a large audience to Fullerton Hall on Jan. 12. The program opened with Handel's Concerto Grosso, Op. 6, No. 14, in A minor, under the zestful baton of Mr. Kober, who gave the place of honor for this special program to his featured artists. Mr. Ganz directed the orchestra in the presentation of Honegger's "Trois Chansons des Sirenes," sung by Miss LaBerge with the simplicity and charm the verses call for, and his own well-known song, "A Memory," orchestrated especially for this occasion. Later in the evening, with Mr. Ganz again on the podium, Miss LaBerge sang Hindemith's "Die junge Magd," guiding her lovely voice with understanding throughout the difficult cycle. Dorris Briggs was a distinct asset to the concert with her performances of Tournier's "Faerie," "Prelude et Danse," and (as soloist with the orchestra under Kober) Ravel's Introduction and Allegro, which closed the concert brilliantly.

DOSHA DOWDY and RENÉ DEVRIES

PHILADELPHIA

■ Several works new here have proved worth hearing at least a second time when given at the Academy of Music. One is Richard Yardumian's Piano Concerto, written for Rudolf Firkusny and the Philadelphia Orchestra, and given its world premiere by them, with Eugene Ormandy conducting. Utilizing the Dorian mode to some extent, the work is divided into Passacaglia, Recitatives, and Fugue-Finale, but although the sections are more or less traditionally titled, their development is unorthodox. There are some abrupt mood changes in the Passacaglia; the theme is stated by the bass viols, with the piano embroidery often achieving great power. There is some lyricism in the second movement, which is rather a series of tentative statements by various instruments, including the piano. The finale, using up to six fugal voices, is tremendously difficult. Firkusny triumphed in this work and also gave a finely molded performance of Mozart's C minor Concerto, K. 491. The Franck Symphony was also featured.

Another contemporary work, first and last heard here in 1941 with Albert Spalding, was the Barber Violin Concerto, which introduced Camilla Wicks to the Academy. Miss Wicks is certainly one of our leading younger violinists, and easy to look at, too. She has a tone of good volume, quality, and accuracy, and technique to match. She gave a communicative interpreta-

tion of the romantic Barber work, and revealed a fine flair for Ravel's "Tzigane" as well. William Smith, the Orchestra's assistant conductor, was on the podium because Mr. Ormandy had a heavy cold. He gave nicely tailored accompaniments to Miss Wicks and offered a creditable performance of the Brahms Second Symphony. It was a serene and spacious reading.

■ Norman Dello Joio's "Meditations on Ecclesiastes" proved a work of emotional depth when given by the New Chamber Orchestra of Philadelphia, Nicholas Harsanyi, conductor. It is a set of variations in many guises, some hardly noticeable. It seemed far superior to Shostakovich's Piano Concerto on the same program, although Vladimir Sokoloff did well enough with the solo part.

■ Cornell MacNeil, making his grand opera debut here, won an ovation in the title role of "Rigoletto" with the Philadelphia Grand Opera Company, which is having an upbeat season with Conductor Giuseppe Bamboschek now general manager as well. MacNeil's voice has both depth and brilliance. Eva Likova was convincing vocally and visually as Gilda, and Eugene Conley as the Duke gave one of his best performances of recent years.

The Metropolitan brought its truly all-star performance of "Don Giovanni" here the night of a snowstorm, but the house was full. Everything about this was nearly perfect—Karl Boehm's conducting, the stage performance, and the settings. Less unanimous approval was given to "La Traviata," three weeks earlier.

■ The National Chorus of America, Hugh Ross, conductor, bowed in a concert at Temple University. This chorus, sponsored by the National Institute for Music, aims to make a choral concert as appealing to the eye as to the ear. Ralph Alswang's lighting could not be used, and final judgment on overall results must await the chorus's visit to the Academy of Music Mar. 7. The choral performance was tops, in a demanding program, but the staging was sometimes artificial and distracting.

SAMUEL L. SINGER

WASHINGTON

■ The performances of Carl Orff's "Triumph of Aphrodite" by the National Symphony Orchestra and the Howard University Choir provoked considerable excitement among local music lovers. They had been so captivated by "Carmina Burana" when it was played by the same forces that perhaps they expected more of the same. They were taken aback and tended to divide sharply into pro-Orff and anti-Orff factions, with the bulk of critical opinion praising the performances and dismissing the music as worthless.

"Aphrodite" has its remarkable rhythmic impulses, its original scoring for voices and instruments, but the warmth of "Carmina" is lacking, and even the corporate voice of the Howard Choir could not melt its icy spots. The rapid-fire Greek and Latin texts caused the chorus some slight trouble at the start, and rapport between it and the orchestra suffered at these moments. John McCollum as the Bridegroom and Norman Treigle as the exhorting Leader of the Chorus gave excellent performances. Frances Yeend's voice was not ideal for the Bride's part. When she forced it to a shriek, it had a pronounced quaver. A more modest and subtle range of volume from everyone would have produced a better effect; nevertheless Dean Lawson is to be congratulated on his preparation of the chorus for such an adventure—and the controversy stirred up the circulation of concert-goers.

■ All the enthusiastic adherents of the National Symphony have been educated by Howard Mitchell to listen to new music with open ears, and one of the reasons many were looking forward eagerly to the Boston Symphony's first concert of the season was to hear a new Sessions symphony, commissioned by the Orchestra. What Munch actually presented to the sold-out house, between Brahms' "Academic Festival" Overture and Berlioz' "Fantastic Symphony," was Debussy's "Iberia." All that remained of the Sessions was a lone asterisk at the foot of the program noting "First performance in Washington." And alas, for once, the orchestra did *not* play like a band of angels all the time. At least, Berlioz "Fantastic Symphony" achieved its usual magnificence, living up to its fame as a Boston specialty.

■ The joint recital of Pierre Fournier, cellist, and Ralph Kirkpatrick, harpsichordist, was a three-way triumph: not only for the two artists and their superb ensemble, but also for the composer, who happened to be Bach. Two of the cello and harpsichord sonatas, one of the suites for unaccompanied cello, and the English Suite, No. 6, made a fully satisfying program. M. Fournier played with a typically French tone, astringent yet polished, with controlled depth. There were a few notes in the unaccompanied suite that did not come out just as he intended, but otherwise he kept the noble melodic line strung smoothly from peak to peak of the perpendicular structure. Mr. Kirkpatrick's solo suite was strongly and gracefully played. Under his fingers the delicate harpsi-

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chord becomes powerful and capable of subtle coloration a piano could never produce.

Twenty-two-year-old pianist Anton Kuerti, in a recent National Gallery appearance, played a program built, with two brief exceptions, on music of the great romantic school. The Vienna-born artist possesses the special kind of musical intelligence that that city bestows on her favorites, and it shed light on everything he played. It especially illuminated the Schubert G major Sonata, Op. 78, and Mr. Kuerti dealt as understandingly with Brahms, Schumann, and Mendelssohn as he had with Schubert. A Prelude and Toccata by Orlando Otey received their first Washington performance. The other nonromantic work was Mozart's set of variations on "Ah, vous dirai-je, Maman," which Mr. Kuerti ran through briskly, without repeats, and without the same affection he had bestowed on Schubert. But in general good things may be expected of this pupil of Rudolph Serkin, who is winner of the 1957 Leventritt Award.

The Kindler Foundation's Sixth Birthday Anniversary Concert continued the admirable custom of launching a specially commissioned work. On this occasion it was a new string quartet by Gardner Read (Op. 100, No. 1). The vitality and brash vigor on the surface of Mr. Read's idiom appeared to cover a fairly conventional framework. More interesting, to this reviewer at least, was the repetition of last year's commissioned work, a piano quintet by Walter Spencer Huffman. Frances Sachs was the able pianist who joined the members of the Classic String Quartet in the Huffman work. The young string players showed a vigorous approach and excellent teamwork. Their tone, marred occasionally by faulty intonation, was generally bright and pleasant.

CONSTANCE MELLEN

BOSTON

■ There really is not, or rather ought not to be, a set program pattern for orchestra concerts, and it is all to the good that Charles Munch has so often succeeded in avoiding conventionally arranged programs. There are times, however, when one may question his ideas, as, for instance, when he mixed Debussy and Wagner in curious style for the 6th pair of Boston Symphony concerts.

Opening with No. 1 of the Debussy "Images," he skipped No. 2 to go on to No. 3. Then came Wagner with Eileen Farrell in the Prelude and "Love-death" from "Tristan." While Wagner does not sit too well after Debussy, Mr. Munch conducted splendidly and Miss Farrell sang with tremendous effect for an enjoyable first half. But after the intermission Debussy came on again with No. 2 from the "Images," to be followed again by Miss Farrell in the "Immolation" scene from "Götterdämmerung." Granted that the performances were superb, this layering of the two composers produced an odd and freakish effect.

The following week Mr. Munch went to the other extreme by listing two large works by the same composer, written in the same period and in the same key. Again the performances were splendid, both the Beethoven "Eroica" Symphony and the same composer's "Emperor" Piano Concerto, with Claudio Arrau distinguishing himself in the solo part. But with most of the movements of both works in the key of E-flat an unavoidable tonal monotony was present in the concerto in spite of the intermission between the two works.

There was plenty of variety for the 8th pair (Dec. 6, 7), with the Brahms "Academic Festival" Overture followed by the first performance of the Roger Sessions Symphony No. 3, the Schumann Cello Concerto coming after intermission, and Ravel's "La Valse" closing the program. Again the performances were most satisfactory. Composed for the 75th anniversary of the orchestra the Sessions work was worth the waiting even if it came two seasons late. Although the work apparently was not immediately accessible to the audience it is imaginative and highly skilled music worked out with fine craftsmanship and with a highly original and compelling texture. Pierre Fournier played the concerto beautifully, and Mr. Munch conducted brilliantly throughout the afternoon. Yet even here one could not help feeling that a still finer effect might have been made if the Schumann had followed the Brahms, with the new work coming after intermission and "La Valse" a closing sweetener after the relative astringency of the Sessions.

Two most pleasant programs brought 1957 to a close. The 9th pair included the first performance in Boston of Stravinsky's transcription for chorus and orchestra of Bach's Choral Variations on the Christmas Song "Vom Himmel hoch da komm' ich her"; the Mozart Bassoon Concerto in B-flat, with Sherman Walt as soloist; and the Honegger Christmas Cantata with Margaret Willauer and Marvin Hayes as soloists, with the New England Conservatory Chorus.

For the tenth program the following week, the conductor opened with his own effective arrangement of Bach's "The Old Year is Past" (Mr. Munch modestly refused all applause as he sometimes does), the Beethoven Seventh, and for scintillating finale a brilliant, sparkling performance of the Rachmaninoff Third Piano Concerto in which the remarkable playing of Byron Janis was admirably seconded by conductor and orchestra.

JULES WOLFFERS

CLEVELAND

■ The four pairs of Symphony Concerts conducted by Associate Conductor Robert Shaw during George Szell's midwinter absence brought into full focus the singular gifts of this sensitive and serious musician. He handled his enormous task with obvious devotion, relish, and deeply serious intent. His programs, of the highest calibre, were well balanced musically. The B minor Mass we reviewed in a former issue; each of the succeeding concerts gave prominence to a first Cleveland performance by an American composer. In the tenth pair of concerts the program consisted of Handel's Concerto Grosso in G minor with Concertmasters Josef Gingold and Ansel Brusilow with cellist Ernest Silberstein in the leading parts. Griffes' "White Peacock" received an imaginative interpretation, and Colin McPhee's "Tabuh-Tabuhan Toccata" for orchestra aroused unusual interest, being heard here

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for the first time. It is a work of fascinating design and exotic rhythmic flavor. For the performance of the Brahms Violin Concerto, the closing number, Isaac Stern was given a rousing ovation, which he generously shared with conductor and orchestra.

The following pair of concerts again found Mr. Shaw in his element with the Fourth Brandenburg Concerto, Josef Gingold and flutists Maurice Sharp and Martin Heylman lending fine support. The novelty was an elusive creation by Alan Hovhaness aptly entitled "Mysterious Mountain." The picture seemed to be a slowly receding Fata Morgana; it was fascinating with its long spun themes suggestive of the horizon beyond. Mr. Shaw addressed himself with youthful vigor and evident enthusiasm to the Tchaikovsky "Pathetique," which brought him cheers from a knowing audience.

The fourth and last concert in the Shaw series opened with a first performance of Samuel Barber's tone poem "Medea's Meditation and Dance of Vengeance." This poem descriptive of strong human emotions from tenderness through doubt, suspicion, and frenzied hatred is a deeply stirring emotional work of expert workmanship and suggestive power; it should be heard repeatedly to be evaluated thoroughly. Eugene Istomin was acclaimed for his splendid performance of the E-flat Concerto of Beethoven ("Emperor"), after an absence of several years. This three-B program concluded with the mighty Fourth Symphony of Brahms, which Mr. Shaw conducted quite unconventionally but with a fine sense of balance and dignity.

ROSE WIDDER

CINCINNATI

■ Two Cincinnati firsts ushered in the New Year program of the Symphony Orchestra under the direction of Thor Johnson on Jan. 3, 4: the Haydn Concerto for Violin and Piano with String Orchestra accompaniment, in F major, and the "Tartiniana" Divertimento for Violin and Orchestra by Dallapiccola. These works displayed in solo capacities two gifted local musicians, Sigmund Effron, the orchestra's concertmaster, and his charming wife Babette. The Haydn work is charming in its pastoral simplicity and gentle loveliness. The soloists treated it with affection and excellent taste to the discreetly unobtrusive accompaniment of the greatly reduced orchestra.

Mr. Effron also played the Dallapiccola work with earnestness and skill. "Tartiniana" is a rather melodious freeing of Italian lyricism by incorporating it in the twelve-tone system. The Dallapiccola experiment is in many ways a successful one, full of delicacy and new tonal combinations. But whether it justifies the *raison d'etre* of the dominant musical philosophy of this era is open to question. Dr. Johnson closed the program with a more than usually effective presentation of the Tchaikovsky Fourth Symphony.

Continuing their series of programs devoted to the violin-piano sonata literature, the Sigmund-Babette Effron team presented Mozart, Hindemith, and Strauss to an appreciative audience at the College-Conservatory of Music on Jan. 13.

A zestful, brilliant reading of the "Russlan and Ludmilla" Overture by Glinka opened the second half of the Cincinnati symphony season on Jan. 10, 11. This was a perfect concert from beginning to end, without a noticeable flaw. In the Shostakovich Fifth Symphony, Director Thor Johnson and the Cincinnati Symphony Orchestra produced one of the high spots of this or any other season. Dr. Johnson enjoyed a like success some years ago in the same work, which gains stature with each hearing and is certainly one of the symphonic monuments of this century. The orchestra and Thor Johnson plumbed the music's depths.

The electricity engendered before intermission carried over to a truly memorable performance of the Beethoven "Emperor" Piano Concerto, in which Rudolf Serkin, making his first Cincinnati appearance in several years, was soloist. Serkin's conception and execution were, of course, nothing short of magnificent. Contrasting virtuosity and strength with deep interpretive content, soloist, orchestra, and conductor combined in a truly extraordinary music-making event.

■ Economic conditions are responsible for the curtailment of the famous biennial Cincinnati May Festival to no more than three performances this year. Under the musical directorship of Josef Krips, they will be given on May 7, 9, and 10 in Cincinnati's historic Music Hall. Opening night wlil be given over to the first Cincinnati performance of Handel's oratorio "Joshua." The main items on the second program will be "Struwelpeter," a cantata for children's chorus by Hessenberg, Psalm 47 by Florent Schmitt, the Brahms Alto Rhapsody, Strauss' "Till Eulenspiegel," and the Saint-Saëns "Carnival of the Animals." The final program will include "The Chant of Creation" (world premiere) by Takacs, excerpts from Cherubini's "Medea," "Canticle to Hope" (Hindemith), and "La Primavera" by Respighi.

LOUIS JOHN JOHNEN

At the recent Springfield (Mass.) Symphony concert performance of "La Bohème," ROBERT STEFFANSON, left, conductor, SARAMAE ENDICH, center, sang Mimi and NICOLAI GEDDA, right, Rudolpho.

DETROIT

■ Offering a program that for local concert-goers was refreshingly off the beaten path, guest conductor Howard Mitchell led the Detroit Symphony Orchestra on its Jan. 2 program, replacing Paul Paray, who was performing a similar service for the National Symphony Orchestra of Washington, D. C.

Mitchell, who rose from the ranks of the National Symphony Orchestra to become its permanent conductor, has been a staunch champion of our native composers, and his enthusiasm for home-grown products was evident in this program, which except for the not unwelcome intrusion of Mendelssohn was composed entirely of works by native-born Americans. A member of the batonless school of conducting, Mitchell gave Mendelssohn's "Italian" Symphony a brisk, energetic performance with well-chosen tempi, and although his direction did nothing to create a nonexistent musical picture

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of Italy, it managed to clothe the work with a perpetually warm Mediterranean smile.

The Americans were represented by Barber's Overture to "School for Scandal" and "Music for a Scene from Shelley," Copland's "El Salon Mexico," and Paul Creston's Second Symphony. Of the Barber works, it was the music for the Shelley drama that received the more effective performance. This strange little work is possibly among the composer's finest, and Mitchell's treatment of the emotional aspects of the score was gratifying. In particular, the great passionate crescendo following the vague murmuring of the opening section, which for sheer sensuality is the equal of anything in "Tristan," was handled with intense excitement but never overstepped the limits of good taste.

The Overture, on the other hand, was given a curiously heavy-handed approach, which all but obliterated the effervescence of the music. Both the Copland and Creston works were given solid readings complemented by some of the finest orchestral playing heard from the Detroit men this season.

■ The superb artistry exhibited by the Royal Ballet in its Jan. 7-11 engagement at the Masonic Auditorium establishes very definitely that the new name of what was formerly the Sadler's Wells Ballet, is a singularly appropriate one.

The air of regality surrounds every phase of this company's work. The superior dancing of the principals is evenly matched by a music-conscious, beautifully coordinated corps de ballet, a rich store of handsomely designed sets, and an orchestra blessed by some excellent instrumentalists (New York men) and the discerning direction of Robert Irving and Hugo Ringold. At present, the most lustrous jewel in the crown of the Royal Ballet is Dame Margot Fonteyn.

ERNEST J. GILBERT

DALLAS

■ The Dallas Community Opera Guild's two performances of Carlisle Floyd's "Susannah" on Dec. 13 and 17 represented, for the first time, the full potential of the organization. Not one of the group's previous efforts has achieved as much artistic success or a comparable degree of impact upon the public.

Phyllis Curtin, creator of the title role, was an importee. Her breathtaking singing and histrionism exceeded the most ardent expectations. Mack Harrell, the opera's original Reverend Blitch, was available for an excellent job, being a member of the SMU faculty. Prof. Farrold Stephens of the SMU School of Music was the Sam.

By any standard the COG's "Susannah," put together and held together with very great skill by Paul Vellucci, musical director, was a sterling accomplishment. The Peter Wolf sets contributed greatly.

■ On Dec. 14 Walter Hendl and the Dallas Symphony Orchestra offered a special program of much charm devoted to the music of the Strausses, Johann, Jr., and Richard. Its high spots were Hendl's own arrangement of the Schultz-Evler "Arabesques on 'The Blue Danube,'" with Dorothy Kendrick as piano soloist, and a synthesis of some of "Der Rosenkavalier" music, with Sara Rhodes Hageman, Gloria Turquette Brydon, and Willa Stewart as vocalists.

Illness prevented our first-hand report on a DSO presentation of a Dec. 21 "Amahl and the Night Visitors," with Donald Johanos, DSO associate conductor, in the pit. An analysis of press critiques indicates that the performance was sleek, but attendance slack. Robert Thompson, Gloria Turquette Brydon, Richard Webb, Richard Leatherwood, Harry Wayne, and Jonathan Leaford were principals in the performance.

On Dec. 16 Jose Iturbi made his first appearance in Dallas as a guest conductor. His DSO program consisted of the Brahms "Academic Festival" Overture and the Symphony No. 1, and works of Iberians Palav, Pons, and Falla. The Brahms was most impressive; the orchestra failed to extract a great deal from the Spanish music.

The heartwarming sincerity of the Cuban brothers Bolet, Alberto and Jorge, created a furore at a DSO concert on Jan. 6. As a guest conductor and guest pianist, respectively, they provided the most moving and most satisfying evening of the symphonic year. The Villa-Lobos "Bachianas Brasileiras, No. 8," the Rachmaninoff "Rhapsody on a Theme of Paganini," and the Dvorak "New World" Symphony provided the points of electrical contact between the dedicated presentation of the artists and the delighted response of the audience.

■ On Jan. 9 mezzo Jean Madeira and pianist Francis Madeira were heard in a joint private recital at the Dallas Woman's Club. . . . Mrs. Helen M. Thompson, executive secretary of the American Symphony Orchestra League, was the speaker at a Statler Hilton Hotel luncheon given by the Dallas Symphony League in honor of the ASOL executive board, in session in Dallas. More than a score of symphonic conductors and managers attended the luncheon.

DR. JACK FREDERICK KILPATRICK

San Antonio Opera Festival Plans

San Antonio's 14th Grand Opera Festival will be presented during the first two week ends of March. San Antonio's huge Municipal Auditorium will be transformed into one of the country's leading opera houses, the "mecca" for the 20- to 25,000 who annually attend.

The opening opera will be "Carmen," on Saturday evening, Mar. 1. Nell Rankin will perform the title role, and tenor Eugene Conley will appear as Don José. For the Sunday matinee, Mar. 3, Mozart's great comic opera

"The Marriage of Figaro" will have George London as Figaro. On Saturday evening, Mar. 8, Puccini's masterpiece "La Bohème" will feature Dorothy Kirsten and Richard Tucker. For the first time, the Festival will present "Lakmé," on Sunday afternoon, Mar. 9. Lily Pons will sing Lakmé.

Other distinguished opera stars who will take part are Nadine Conner, Frank Guarerra, Eva Likova, Giuseppi Valdengo, Mildred Miller, Val Patacchi, and Leopold Simoneau. The supporting cast boasts such well-known talents as Napoleon Bisson, Emile Renan, Ruth Thorsen, Virginio Assandri, Marcelle Bolman, Edward Doe, Yolanda Antoine, and George Tallone.

The entire musical directorship will be in the hands of the San Antonio Symphony's distinguished conductor, Victor Alessandro. Scenic designs are by Peter Wolf of Dallas, and Anthony L. Stivanello is stage director.

■ As a mutual exchange of culture between Mexico and the U. S. and the neighboring cities of Monterrey and San Antonio, the San Antonio Symphony Orchestra performed two concerts in Monterrey on Jan. 20 and 21 at the Elizondo Theatre. These performances were sponsored by the Instituto Mexicano Norte Americano de Relaciones Culturales and with the cooperation of the U. S. State Department. In furthering this mutual exchange of culture, Dr. Victor Alessandro, musical director of the orchestra, invited the prominent Mexican composer Dr. Blas Galindo to conduct his composition, "Sones De Mariachi" on Jan. 20. On Jan. 21 young Mexican tenor Eduardo Guillermo Valles sang operatic arias.

LOS ANGELES

■ What with the holidays and a week's out-of-town tour by the Philharmonic Orchestra, music's beat in Los Angeles has been slower during the holiday and post-holiday time. On Dec. 12 and 13, the Philharmonic under Eduard van Beinum featured a world premiere of Guillaume Landre's "Caleidoscopia," a set of symphonic variations, Johanna Martzy playing the Mendelssohn Violin Concerto, and the orchestra rounding out the program with the Fifth of Tchaikovsky. Landre, a Dutch critic and composer active in ISCM, has written a tidy orchestral piece without much profile or individuality. Its frequently telling orchestral sonorities are often dissipated in the vague structure that follows. It might have been an unpublished late work of Fauré or D'Indy. Miss Martzy tossed off an agile, brilliant Mendelssohn, but a much too busy one to let her temperament take possession for music making. She seemed impatient in the quiet, singing portions of the concerto, as though she were marking time until she could whoop it up again. A sense of spaciousness marked Van Beinum's Tchaikovsky. The tempi were leisurely, and everything sounded.

On Dec. 19 and 20, Robert Casadesus was soloist with the orchestra, playing the Mozart A major Piano Concerto, K. 488, and the Franck Symphonic Variations. Both works showed this mature, sensitive artist at his best. The orchestra under Van Beinum opened with Schubert's "Little" C major Symphony and wrapped everything up with a rhapsodic "La Valse," Ravel's, of course.

Jan. 2 and 3 marked the American debut of the dynamic young Dutch conductor, Bernard Haitink. He took his place before the Los Angeles Philharmonic Orchestra like a veteran, and turned out an all-Brahms program—the "Tragic" Overture, the Fourth Symphony, and the D major Violin Concerto with Yehudi Menuhin—in a way that made his first appearance in the U. S. more than good; it was noteworthy. Haitink, who comes from Limburg, conducts the Netherlands Radio Symphony in Hilversum, near Amsterdam. He succeeded Paul van Kemper two years ago, and although only 28 has a maturity of concept and an awareness of orchestral sound that mark him as one of the most promising conducting talents of this generation.

Though Menuhin drops an occasional stitch, he still makes great music. From the cadenza of the first movement, the Brahms was incandescent. His vivid communication lures his listeners to enjoy music with him.

■ Los Angeles was proud to hear that a young Southern Californian, 32-year-old Robert Herman, has been appointed artistic administrator and one of four assistant managers of the Metropolitan Opera Co. Herman was Carl Ebert's stage assistant at SC and for Guild Opera productions.

A West Coast premiere of Wolf-Ferrari's comic opera, "School for Fathers," took place in SC's Bovard Auditorium Dec. 14, 15, and again on Jan. 3. Walter Ducloux was the director and conductor; John Blankenchip designed the sets and costumes. Fine young voices of equal ability and promise included Marian Oles, Marilyn Winters, Elizabeth Mosher, Carl Schultz, and John Noschese.

RAYMOND KENDALL

SEATTLE

■ Two significant announcements in Seattle's music circles simultaneously presaged a new era for the Seattle Symphony Orchestra and saw the close of a colorful and nationally recognized career in the field of concert management.

The first came Jan. 7 when Milton Katims, popular conductor of the Seattle Symphony, announced his decision to reject attractive offers from two other major orchestras (unofficially known to be Rochester and Baltimore) to remain in Seattle as conductor and musical director. A second New Year headline was made three days later with the announced retirement of Cecilia Schultz, prominent impresario, as president of the Seattle Community Concert Association, ending, at least professionally, her career as one of the nation's most successful concert managers.

Katims' revelation early in December that he had received the offers and was considering them because "the (Seattle Symphony) orchestra's artistic growth has far surpassed its financial backing" shocked this city's music public and caused a furor in the press. Faced with the possible loss of the dynamic conductor when Seattle's symphony audiences are among the largest, on a percentage basis, in America, the Symphony Board secured business's backing in agreeing to the two conditions that eventually helped Katims make his decision: (1) the orchestra is to provide a 25 per cent increase in services for its musicians, a badly needed deterrent to further exodus of top-ranking players; and (2) the establishment of a $20,000 recording fund. Thus Katims' affirmative decision could mean the beginning of still further increases in the fortunes of the Seattle orchestra, which finally seems to have shaken off its troubles of the past decade.

Mrs. Schultz, although retiring professionally, will continue to serve Community Concerts in an advisory capacity, thus assisting that highly successful organization in its activities.

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THE INTERNATIONAL SCENE

FLORENCE

■ On its homecoming from the recent tour of the U. S., the Florentine Orchestra, officially called the "Orchestra del Maggio Musicale Fiorentino," found its permanent Florentine home, the beautiful Teatro Communale, pride of the city, where all the important musical events, symphonic and operatic "stagiones," and, above all, the famous Florentine May Festival are regularly presented, closed up. The galleries of the huge auditorium had shown such signs of aging that the City Council ordered reconstruction of the crumbling balconies and the reenforcing of sustaining pillars to avoid a possible disaster. This repair work will require several months; not only does it make impossible the Orchestra's presenting its regular concerts in the usual environment, but also it confronts the whole plan of the season's activities with seemingly insuperable difficulties. In fact, it has already been announced that the cycle of Puccini operas—to be performed here in celebration of the great Italian composer's birth centenary—could not be presented in the smaller frame of the only other opera stage of the city, the Teatro della Pergola. Discussions of how to overcome these difficulties and a most precarious financial situation are under way; but things look bad, and most probably Florence will have to do without the greatest yearly attraction of its tourist trade and its musical renown.

During the long absence of the Orchestra the Florentine public had sorely missed its regular Sunday concerts and clamored for their immediate restoration after the return of the Orchestra. A replacement for the familiar hall had to be found, and the only way out of the dilemma was to adapt to an unusual purpose the marvelous assembly center of City Hall, well known to tourists under the name of Hall of the Five Hundred (Sala dei Cinquecento). The choice seems not an overly fortunate one; although the huge council chamber, constructed in the 14th century, with its ceiling and walls decorated by Vasari, is and remains a delight for the eye, it is by no means one to the ear, because of its poor acoustics. Also the lack of heating and other facilities makes it barely suitable for presenting concert events. But for the time being, Florentines have to put up with the unwelcome change and hope at least that work on the Comunale will be begun and completed as quickly as possible.

■ The season started with a series of three concerts conducted by Lorin Maazel, not so long ago an American child prodigy, who has made an astonishing career in Europe, and especially in Italy. He is doubtless a conductor of great talent, endowed with a sharp ear, a fabulous memory, and the capacity to impose his authority on musicians much more experienced and mature than himself. But an unpleasant show of mannerism and a lack of style indicate that his natural aptitudes should have remained longer under the supervision and guidance of some great master of his art. Also the uninteresting setup of his Florentine programs, which presented only the oldest war horses of musical repertory from Beethoven to Debussy without a single contemporary work, was not in his favor. Only soloist of the series was Martha Argerich, sixteen-year-old Argentine pianist who recently was unanimously awarded the first prize in the Busoni piano competition. Miss Argerich, just a "little girl," is a phenomenal piano talent whose technique—at least in the Schumann Concerto—seemed infallible, and whose mastery of the touch of the keyboard is as perfect as any of her most famous colleagues. But like her collaborating conductor, she seems to lack musical culture and style; and what the two of them did to the marvelous concerto certainly was not an interpretation to be admired. Nonetheless, both performers were enthusiastically acclaimed by the public. The charming pianist would certainly have a success on the American concert scene.

■ The chamber music society "Amici della Musica" (Friends of Music) is presenting its Saturday concerts at regular intervals, with every seat occupied, thus enabling the association to go ahead with its excellent series without having to beg for subsidies. The first half of the season offered appearances of such internationally renowned artists as Isaac Stern, the Quartetto Italiano, the pianist Herbert Fleischer, and, in a special success, the wonderful orchestra of the Dresdner Staatskapelle under the here hitherto unknown conductor Lovro Matacic. The second half promises first-class ensembles such as the Quintetto Chigiano, the Haydn Quartet of Brussells, the Quartetto Végh, and, as an extraordinary feature, a concert of the Bach Choir from Munich in the Basilica di Santa Croce. The series will last until June, ending with a recital of the particularly beloved Rudolf Serkin.

GISELLA SELDEN-GOTH

PARIS

■ A surprise strike of technical personnel at the Lyric Theatres forced these institutions to postpone the announced new productions. Concerts locally are numerous and interesting.

The National Radio Orchestra offered for the first time in France Verdi's "Simon Boccanegra," a powerful work with moving lyricism. Rosenthal conducted and had in his cast the leading singers of the Opera, the brilliant soprano Janine Micheau, the tenor Vanzo, the bass-baritones Depraz and Bianco. A week later, we applauded the same orchestra under the baton of Jascha Horenstein, at the Théâtre des Champs Elysées. This famous American conductor performed Strauss' "Death and Transfiguration," and the First Symphony by Brahms beautifully and profoundly. Erica Morini was soloist in the Tchaikovsky Violin Concerto. She had been absent from Paris for too long a time. We admired her magnificent technique, her beautiful tone, and the beauty of her interpretation, all of which make her the leading woman violinist of the world today. At the end of the month, the National Orchestra commemorated the 20th anniversary of Ravel's death with two magnificent programs that were applauded by an enthusiastic audience.

■ Since Igor Markevitch was made titular chief of the Orchestre Lamoureux, this organization has distinguished itself with programs of considerable interest. Among other works, we heard the second act of "The Life of the Czar" by Glinka, with chorus and soloists from the opera in Belgrade, which made a deep impression. The last concert here was dedicated to waltzes from Weber to Ravel. It attracted a great number of listeners. The Société des Concerts played for the first time Webern's Variations for Orchestra, which was greeted with mixed emotions by the audience. André Cluytens and Carl Schuricht followed each other on the conductor's dais. Among pianists we applauded Monique de la Bruchollerie, Samson Francois, and Jean Casadesus. Brailowsky and Artur Rubinstein filled the big hall of the Palais de Chaillot to capacity.

■ The concerts of the Domaine Musical are followed with great interest because of the audacity of the programs. Piano pieces by Karlheinz Stockhausen were a great surprise. They form two cycles of 11 pieces and use electronic music, of which the young German composer is a fervent follower. This was followed by the String Quartet by Hans Werner Henze, who is greatly influenced by 12-tone music. Works by Alban Berg, Schönberg, and Stravinsky completed the program, which was splendidly interpreted by the Parrenin Quartet and the Belgian pianist Marcelle Mercenier. A big event also was the unveiling of the new organ in the Chapelle des Invalides, which was played on this occasion by Marcel Dupré, who played his own "Poème Héroique." Other works were by Bach. Five thousand people were present. In the beautiful church of St. Eustache, Walter Goehr with the Orchestre Pasdeloup and famous soloists and chorus gave an inspired and majestic performance of Beethoven's Missa Solemnis.

■ We just learned that a four-week music festival will take place in October-November, 1958, organized by the International Music Council, in the new building of UNESCO, and sponsored by the great international organizations. Besides three important concerts, there will be a discussion of various musical cultures, sources, and influences. Another news item: An official commission will immediately convene to plan a complete reorganization of the National Lyric Theatres.

SUZANNE DEMARQUEZ

"Festival of Two Worlds" To Be Inaugurated

A Festival of Two Worlds dedicated to music, drama, ballet, and fine arts will be inaugurated June 5-29 in the picturesque hill town of Spoleto, Italy, it was announced by Gian-Carlo Menotti, president of Festival Foundation Inc., the nonprofit organization sponsoring the cultural project, which is the first step in a long-range plan to help young artists of every nation.

The Festival has been divided into four branches. The musical director is Thomas Schippers; the drama department is headed by José Quintero; the dance division is in the hands of John Butler; and the fine arts have been entrusted to Giovanni Urbani, young Italian critic and art historian.

The Festival will open with Verdi's "Macbeth," and will include two one-act contemporary operas by a young American and a young Italian, respectively. Concerts by young singers and by instrumentalists will also be given. The production of the Verdi opera is sponsored by the Montecatini Society of Italy. A full program of drama, with productions from the U.S., Italy, and France, as well as ballet presentations and art exhibitions by both young Italian and young American painters, has been planned.

Bruno Zirato is general manager, in charge of American artists for the Festival, and Dorle J. Soria is assistant general manager. Dario Soria is administrative director. John H. Zorek of Mayfair Travel Service, Inc., is travel consultant for the Festival, and his agency will arrange transportation, accommodations, and admission tickets.

The Festival's aims as stated by Gian-Carlo Menotti, are first, to introduce new American talent to an international audience, giving the artists an opportunity to perform with and train under established artists in all fields; second, to bring young artists from the new world into contact with those of the old in an atmosphere conducive to the highest development of their talents, and third, to bring the best of the national art of America to audiences abroad.

Vice-presidents of Festival Foundation, Inc., are Jerome Hill, Prince Alberto Boncompagni Ludovisi, and Laurance P. Roberts, head of the American Academy in Rome. Treasurer is William H. Diekman. The Board of Directors, in addition to Mr. Menotti, includes Mrs. John Nicholas Brown, Laurance P. Roberts, and Mrs. Mary Curtis Zimbalist.

GERMANY

■ Two special programs celebrated the 50th public concert of the Hamburg "Das neue Werk," a series dedicated exclusively to *avant garde* music sponsored today, as it was at its inauguration seven years ago, by the Hamburg Norddeutscher Rundfunk, the local radio station.

The matinee program was given over to posthumous works of the late Arnold Schönberg. Josef Rufer, a former assistant of Schönberg now professor at the West Berlin Academy of Music, had been commisisoned by the West Berlin Academy of Fine Arts to examine Schönberg's artistic estate at Beverly Hills. In his initial lecture, Rufer reported and commented on what he had found: an amazing wealth of documents that vastly enlarge our knowledge of Schönberg while they completely destroy the legend of the "twelve-tone constructivist." Among the compositions performed at this occasion were several world premieres, for instance two lieder for soprano and piano to texts by Goethe ("Deinem Blick mich zu bequemen") and Rilke ("Am Strande"), from 1903 and 1909 respectively, which show him as a successor in the Wagner-Wolf tradition. After some works of a more cursory character, the matinee reached its climax with the first performance of the 1941 fragment "Israel Exists Again" for chorus and orchestra, and the fragment for speaker, chorus, and orchestra, "Die Jakobsleiter," dating from 1917, a stupendous anticipation of the later opera "Moses and Aaron." The enormous difficulties of these works were splendidly overcome by Gisela Litz (soprano), Hans Herbert Fiedler (speaker), the Hamann Quartet, and the chorus and orchestra of the Norddeutscher Rundfunk under Hans Rosbaud.

For the main concert special works had been commissioned from three *avant garde* composers of international renown. In his "Two Improvisations about Mallarmé" Pierre Boulez has achieved a new concentration and intensification of his style. Set for soprano and nine solo instruments, the work receives its shape from the sonnet form of its texts. It shows a unique sense of sound colours and abounds in rhythmically complex percussion patterns. The first part uses the human voice in an improvisatory man-

Left to right, Festival of Two Worlds principals, JOHN BUTLER, *dance,* THOMAS SCHIPPERS, *musical director,* GIAN-CARLO MENOTTI, *president of Festival Foundation, Inc., and* JOSE QUINTERO, *drama.*

ner, set against the strictly linear writing for the instruments; the second part exchanges these functions.

As the second work Roman Haubenstock-Ramati contributed an orchestral study, "Chants et prismes," a fascinating piece that receives its form from its caleidoscopic shifting colors. Then came Luigi Nono with "La terra a la compagna, Canti di Cesare Pavese per soli, coro e strumenti," a radical composition of such austerity that it was difficult to discover any comprehensive idea behind his succession of pauses with interspersed single tones.

No praise can be too high for the competent performances of these fiendish scores by Ilse Hollweg and Helmut Krebs, singers, the chorus and orchestra of the Norddeutscher Rundfunk, and the indefatigable Hans Rosbaud.

HORST KOEGLER

STOCKHOLM

■ After more than ten years the Stockholm Opera has again incorporated Modest Mussorgsky's great music drama "Boris Godunoff" in its repertoire. This opera was last performed under the supervision of Issay Dobrowen.

In the most important of the roles, Sigurd Björling as Boris had one of his career's greatest tasks. Björling, who recently celebrated his 50th anniversary by singing Amfortas in "Parsifal," is one of the real props of the Stockholm Opera House, and his numerous appearances in very different roles (Wotan, Hans Sacks, Iago, Almaviva, Don Giovanni, Tonio, Philip, etc.) have again and again demonstrated this artist's strong and brilliant voice and his dramatic talent.

SIGURD BJÖRLING *as Boris in Stockholm Opera's production of "Boris Godounoff."*

Ten years ago Björling appeared in the same opera as the monk Pimenn, who in the new production was presented by Erik Saedén. He, too, is most reliable and attracts admirers by his youthful though highly skilled and beautiful voice. Another sensational interpretation was Arne Hendriksen's Prince Sjuiski, given with true distinction. Hendriksen emphasized the wonderful beauty of Mussorgsky's powerful music. The same could not be said of the Italian-born tenor Luigi Carrara, who sang the role of Grigori-Dmitri, unfortunately not at all to advantage. He demonstrated a deplorable lack of musical feeling and very poor acting as well. Entertaining acting characterized the two mendicant friars sung by Sven Nilsson (basso) and Sven-Erik Vikström (tenor). Finally, among the cast one should mention the Tzar's children Fjodor and Xenia, sung by Kjerstin Dellert and Ingeborg Kjellgren. In particular, in this rather short but important role, Miss Dellert, singing with emotional grandeur, gave proof of her superb voice.

The opera's conductor was Herbert Sandberg, who commanded the score. However, a more inspired interpretation might have evoked more brilliancy from the orchestra to the benefit of the performance. It should be added that the chorus gave an excellent performance and was evidently aware of its important function in this opera. The talented instructor of the chorus is Arne Sunnegårdh.

ERIC DIEFENBRONNER

OTTAWA

■ The rapid progress, both in competence and in popularity, of the Ottawa Philharmonic Orchestra has dominated the Ottawa musical scene. There has been an orchestra of sorts and of various names in Ottawa for the past fifty years. But only this year did the city progress to the level of having at least half the players devoting their full time to the orchestra. A "nucleus" of 36 members has been devoting 23 hours a week to rehearsal and to a crowded schedule of school concerts, out-of-town concerts, and a half-hour broadcast every Thursday afternoon over the Trans-Canada CBC network.

For the public concerts in the 2400-seat Capitol Theater this nucleus is joined by an equal number of part-time musicians. Conductor Thomas Mayer (German-born, but coming here after two years of meteoric success with the Halifax Symphony) whips them all into shape in masterly fashion and attempts works that would have been realms beyond the capability of the former semiprofessional Philharmonic.

The public has been intrigued by the new setup from the beginning, and there is a new feeling of confidence and hope for the orchestra. By the third concert, on Jan. 20, when Italian-British violinist Campoli was soloist (in the Mendelssohn Concerto), this confidence showed up at the box office, which was selling standing-room tickets hours before curtain time.

■ Apart from the Philharmonic's new lease on life, musical life in Ottawa has been "business as usual." The two celebrity series have been kept up to a good standard. The Tremblay series has offered Eileen Farrell, the Detroit Symphony, Vienna Choir Boys, and Rudolf Firkusny (the latter gave the most rewarding recital he's ever achieved in Ottawa). The Morning Music Club, which keeps an eye on promising British artists, had booked Dennis Brain, French horn player, but after his tragic death was delighted to obtain Leon Goossens, oboist, as a replacement, playing in joint recital with Denis Matthews, pianist. All these arrangements, incidentally, were made by a newcomer to the concert agency business, J. P. Barwick, who specializes in British and Canadian artists.

Other visitors have been the Toronto Opera Association, having no trouble putting on a sparkling "Die Fledermaus" but making heavier weather of "The Merry Widow," and various dance groups.

■ Organ music does not usually make headlines but Ottawa has a new organ that has been attracting much attention. The unusual feature of it is a "positiv" section, reproducing the sounds of so-called baroque organs. Used by itself it is interesting, but it is even more fascinating when used in conjunction with the 19th-century sections of the instrument. Gerald Wheeler, church organist, has already had Germani as a guest, and will present Jeanne Demessieux in March.

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SCHOOL NEWS

By GID W. WALDROP

Manhattan School of Music Featured on WABD-TV

The story of the Manhattan School of Music, one of this country's leading professional music schools, was the subject of Quentin Reynolds' "Operation Success" WABD television program, Jan. 5. The program will be carried on 60 TV stations throughout the country beginning immediately after the New York showing and will be repeated on WABD later in the year.

Mr. Reynolds interviewed Mrs. Janet D. Schenck, who founded the school forty years ago and is now director emeritus, and John Brownlee, noted operatic baritone and president of AGMA, who has been director of the school since 1956.

Some of the activities typical of a professional music school today were filmed for presentation on the program, and several of the distinguished members of the Manhattan School faculty were shown with their students, who have come to the school from 35 states and the District of Columbia, Hawaii, and 24 foreign countries. These included: rehearsal of the Manhattan Orchestra and concert on Dec. 17, conducted by Jonel Perlea, conductor of the Manhattan School Orchestra; the new department of string ensemble headed by Alexander Schneider; classes in composition by Vittorio Giannini; the new and unique percussion ensemble taught by Paul Price; a history class given by Dr. James Shenton; rehearsal of the school chorus under Hugh Ross; voice lesson given by Director John Brownlee; piano lessons with Robert Goldsand; piano ensemble classes by Dora Zaslavsky; views of the new library and record room built in 1955; and the Opera Workshop in rehearsal.

FACULTY APPOINTMENTS

■ Three new faculty appointments have been announced at Boston University's school of fine and applied arts: Artur Balsam of New York, as visiting professor of piano, Joseph Fuchs of New York, visiting professor of violin, and Robert W. Holmes, librarian and instructor of music. Messrs. Fuchs and Balsam, who have played many concerts together, are active with the International Exchange Program of the American National Theatre and Academy. Mr. Holmes has been associated with the music division of the Boston Public Library and taught at the Arlington Academy of Music and the Fenn School, Concord, Mass.

■ Robert Gay, leading baritone of the New England Opera Theater in Boston, has been appointed associate professor of opera and director of the opera workshop at Northwestern University, it was announced by George Howerton, dean of the school of music, and James McBurney, dean of the school of speech. Gay's appointment is effective Sept. 1, 1958, and in addition to directing the opera workshop, he will teach courses in operatic production, literature, and stage technique.

LEON CARSON, *elected for the ninth successive year as chairman of the American Academy of Teachers of Singing at the recent annual meeting in New York. Other officers re-elected were Carl Gutekunst, vice-chairman; Harold C. Luckstone, secretary; Dolf Swing, treasurer.*

Eugene Dressler, associate professor of voice, who has been director of the opera workshop since 1955 on a part-time basis, will devote full time to teaching and will assist Gay in coaching students in opera workshop performances.

■ Carlos Chavez, famous Mexican composer-conductor, will join the faculty of the University of Buffalo music department as visiting Slee Professor of Music in February. Mr. Chavez will instruct two seminar courses in musical composition and will offer a series of four lectures on Latin American music to the public.

Nat'l Opera Ass'n Conference

At the third annual conference of the National Opera Association at Northwestern University, Evanston, Ill., Dec. 27, 28, officers elected were Daniel Harris, Oberlin Conservatory, president; Melvin Dacus, general manager, Fort Worth Opera Association, and Peter Paul Fuchs, Louisiana State University, vice presidents; Fred L. McKitrick, Flint (Mich.) Civic Opera Company, treasurer; Constance Eberhart, New York City, secretary-registrar. Directors elected were Judy Bounds Coleman, Walter Ducloux, Edward L. Gallagher, Forest Holt Gross, Howard Groth, Henry Hobart, Hubert Kockritz, Helen Ruffin Marshall, Gladys Mathew, John McCrae, Spencer H. Norton, and Melvin Leopold Sipe.

Among the interesting and instructive presentations were an opera showcase by Howard Groth; discussions on "Ideas on Modern Stage Lighting," Wallace Dace; "Creative Costuming," Laura Zirner; "Stage Designing for College Opera," Edward Gallagher; "Legislation Affecting Opera in the United States—Past, Present and Future," Daniel Harris; "Opera in California," Walter Ducloux; "Civic and Community Opera," a panel discussion led by Fred L. McKitrick; "The Conductor's Role in Opera," Peter Paul Fuchs; "Scenes from Operas as Pedagogical Studies and Entertainment," Peter Paul Fuchs. Leonard Treash presented scenes from "Nozze di Figaro," "Werther," and "Fledermaus."

A performance of "The Impresario" by Mozart was given by the Roosevelt College Opera Workshop, Chicago, under the direction of Erwin Jospe.

MTNA East Central Convention

"Ensemble" will be the general theme of the Music Teachers National Association East Central Division biennial convention to be held in Minneapolis at the Hotel Nicollet, Feb. 16-19. A performance of the Beethoven Mass in C, Op. 86, a rarely heard work, will be presented by the 250-voice University of Minnesota chorus. Excerpts from Copland's one-act opera "The Tender Land" will be given by the opera workshop of the University of Minnesota under the direction of Dr. James Aliferis.

Special programs including speakers, panel discussions, and performances by outstanding artists and ensembles have been planned by the following committees: Piano Junior, Mrs. Ada Brant, Aurora, Ill., chairman; Music Literature, Robert A. Warner, chairman, Leslie R. Bassett, co-chairman; Strings,

a joint committee of representatives from ASSTA and MTNA, Frank W. Hill, president of ASTA, Iowa State Teachers College, and Dorris Van Ringelesteyn, Grand Rapids, Mich., co-chairmen; Voice, Bettina Bjorksten, University of Wisconsin, chairman.

Compositions by central states composers Leslie Bassett, Ross Lee Finney, Robert Kelley, and James Ming will be performed. A reception for string teachers will be sponsored by the Minnesota Unit of ASTA, Howard Van Sickle, president. And state representatives of Student Affiliate members from most of the MTNA East Central Division states will select a student to represent the division at the national convention in 1959. Further information can be obtained from Paul Swarm, P.O. Box 7, Decatur, Ill.

College Music Society Formed

The two major organizations of college and university music educators have voted to merge as the College Music Society. Members of the College Music Assn. at its recent conference at Yale University approved the move after the Society for Music in Liberal Arts Colleges had taken similar action at Santa Monica, Calif.

Anthony J. Loudis, chairman of the music department of the University of Delaware and CMA president, said that the purpose of the new group is to "gather, consider and disseminate ideas on the philosophy and practice of music as part of liberal education in colleges and universities." There was no announcement concerning officers of the new organization. William Russell, chairman of the music department of Pomona College, is president of SMILAC.

Austrian Music to Mannes College

A collection of contemporary music by Austrian composers has been presented to The Mannes College of Music by the Austrian government. The gift, from the Ministry of Education, is part of a broad cultural exchange program that the Austrian government is initiating in this country. The music, which will be used by The Mannes College faculty and students, was published in Vienna and includes orchestra scores, chamber music, and piano music.

Jury Named for Brandeis Awards

Four outstanding personalities in American music will select the winners of 1958 Brandeis University Creative Arts Music Awards. Dr. William Schuman, recipient of the 1957 Music Achievement Medal, composer-conductor Aaron Copland, composer Elliot C. Carter of Harvard University, and Lester Trimble, critic for *The Nation*, will serve on the committee under chairman Arthur Berger, associate professor of Music at Brandeis.

Two American musicians will receive awards when the Creative Arts Awards Advisory Commission for Brandeis presents eight awards to outstanding American musicians, sculptors, poets, and theatre people. The Achievement Medal will go to an outstanding U. S. musician for the preeminence of his work. The cash prize of $1500 will go to a young musician who shows particular promise. The cash award is intended to stimulate and assist young artists in the development of their expression.

Awards and Commissions

■ Dr. Constance Shirley, pianist and composer, was recently presented by her alma mater, Chapman College, with an Alumnus of the Year Award. As adjudicator for the National Guild of Piano Teachers, Miss Shirley spent six weeks in Dallas, Texas, during the 1957 Auditions. It is the largest Guild Center with over 1000 piano students enrolled, of which Miss Shirley judged 572 privately. In addition to her work as a concert pianist, composer, and teacher, Dr. Shirley also has sung with the Roger Wagner Chorale for the past four and a half years.

■ Dr. H. Owen Reed, acting head of the Michigan State University music department, has been commissioned to compose and conduct a concert band composition for the Mar. 7 dedication of a new band building at the University of Illinois. The occasion coincides with the 68th Anniversary Concerts of the Illinois concert band and the annual convention of the American Bandmasters Association, Mar. 5-8, at Urbana, Ill.

IZLER SOLOMON, *left, conductor of the Indianapolis Symphony Orchestra, is the first musician since* 1955 *to receive Michigan State University's Award for Distinguished Service.* PROFESSOR ROY UNDERWOOD, *right, head of the University's division of fine arts, presented the award for "outstanding contribution to American culture and leadership in the performance of American music."*

Performances and Productions

■ Alexander Tcherepnin's ballet "The Woman and Her Shadow" was performed in Trier, Germany, on Dec. 4. Tcherepnin, who is on the music faculty at DePaul University, also had his "Suite" played by the British Broadcasting Co. Symphony Orchestra in London on Jan. 3.

■ The University Musical Society of The University of Michigan has announced the complete roster of musical personalities to perform throughout the 65th annual Ann Arbor May Festival, May 1-4. Soloists with the Philadelphia Orchestra will be Lily Pons, Claramae Turner, Brian Sullivan, Martial Singher, in concert version of "Samson and Delilah"; Gyorgy Sandor playing Bartok's Piano Concerto No. 2; the Festival Youth Chorus, conducted by Marguerite Hood; George London in operatic arias and a special version of "Boris Godounoff"; a choral group representing music of three faiths, the University Choral Union; Michael Rabin playing Tchaikovsky's Violin Concerto; and the exciting young Canadian pianist Glenn Gould, playing Beethoven's Piano Concerto No. 4. Three contemporary orchestral works by American composers William Schuman, Roger Sessions, and Aaron Copland will be performed.

Eugene Ormandy, musical director of the Philadelphia Orchestra, Thor Johnson, conductor of the University Musical Society, and William Smith, assistant conductor of the Philadelphia Orchestra, will be the conductors.

■ The School of Music of the University of Southern California will present a cycle of late operas by Giuseppe Verdi extending over five years and culminating in a Verdi Festival in 1963, the 150th anniversary of the composer's birth, Dean Raymond Kendall has announced. Included

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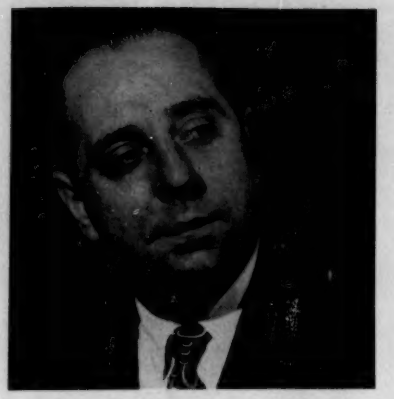
will be "Othello," "Falstaff," "Macbeth," "Simon Boccanegra," "Aida," and "La Forza del Destino," all done in English. First to be presented will be "Don Carlos," staged and conducted by Walter Ducloux, chairman of the SC opera department, May 2.

■ The Department of Fine Arts at Carnegie Institute (Pittsburgh) presented the Saturday Consort in the second of three concerts on Jan. 18. Music of the baroque period was featured, covering the years 1600-1750. Some of the composers represented were Frescobaldi, Bach, Monteverdi, Heinichen, and Alessandro Scarlatti.

■ The International Society for Contemporary Music presented Edward Steuermann, pianist, and a chamber orchestra conducted by Arthur Winograd in a program of modern music, Jan. 26, in the theater of the Carnegie College of Fine Arts. The concert was the twenty-first in the series sponsored by the Pittsburgh Chapter of ISCM in association with the Carnegie Tech Department of Music.

■ On Feb. 20 the University of California at Los Angeles' Opera Workshop will premiere two one-act operas, "Room No. 12" and "Royal Auction," by Dr. Ernest Kanitz, Viennese composer who is at present teaching composition at the school. The librettos are by Richard Thompson, and Sidney Shrager and Alexander Chorney, respectively. Jan Popper is the conductor and Hugo Melchione the stage director.

■ For its 16th season the Hartt Opera-Theatre Guild has scheduled two productions by the opera department of the Hartt College of Music. "Tales of Hoffmann" will be presented Feb. 26, 28, and Mar. 1, and Carlisle Floyd's "Susannah" on Apr. 23, 25, and 26. Both operas will be under the musical direction of Dr. Moshe Paranov, president of the Julius Harrt Musical Foundation of the University of Hartford; Dr. Elemer Nagy, head of the Hartt opera department, will stage the productions.



FRANCOIS D'ALBERT, *violinist-composer, has been appointed artist faculty member of the violin department of Chicago Conservatory, where he opened his studios Jan. 20. Born in Hungary, Mr. D'Albert has been an Irish citizen since* 1955. *Winner of the Grand Prix Hubay, Premier Prix of Budapest City and The Academy of Music, the Hungarian Ministry of Culture prize, and the Laureate of the International Competition of Geneva, he has been acclaimed both as recitalist and soloist with the leading orchestras of Europe, where he has performed and recorded for most of the major radio stations. Mr. D'Albert was formerly (since* 1952) *professor at the Royal Irish Academy of Music, Dublin, and is a member of the jury at the National Conservatory of Music, Paris.*

■ Edwin Hymovitz, pianist, representing the Chatham Square Music School, performed at the Museum of the City of New York on Jan. 19. The program included works of Rameau, Schubert, Chopin, Liszt, and Debussy.

■ George Vas, pianist now studying at the Juilliard School whose musical career was interrupted by the Hungarian revolt in October 1956, made his New York debut in a recital at the Institute of International Education on Jan. 14. He shared the program with Lizabeth Pritchett, mezzo-soprano from Texas who studied in Milan on a Fulbright scholarship.

■ The Flor String Quartet of Minneapolis-St. Paul, Minn., concluded its eighth season of chamber music concerts under the sponsorship of the department of music of Macalester College on Jan. 14. The program ended with the Quintet for Piano and Strings (1927) by Alexander Tcherepnin, who was present to play the piano.

■ The percussion ensemble of the Manhattan School of Music gave a workshop recital on Jan. 8 in the Hubbard Auditorium. Five works of varying types and instrumentation, dating from 1930 to the present, were presented by the student percussion ensemble under the direction of Paul Price, head of the school's new department of percussion ensemble.

■ Aaron Copland, one of America's most distinguished composers, will visit the University of Wisconsin campus in March to lecture and to conduct student music organizations in a program of some of his best-known works. The Copland Festival was arranged by the School of Music and the Wisconsin Union theater for March 7 and 9. It will be open to the public.

■ The duo-piano team of Ward Davenny, director of the Cleveland Institute of Music, and Arthur Loesser, head of the Institute's piano department, has appeared twice this season with the Cleveland Orchestra. They were soloists in Cleveland on Jan. 19 and in Hartford, Conn., on Feb. 6.

■ Arthur Loesser, head of The Cleveland Institute of Music piano department, played the entire Well-Tempered Clavier, Book I, by Bach, at the Institute on Jan. 11. Because of the length of such an intensive program he began at 7:15, with a break from 8:15 to 9 P.M. when refreshments were served, after which the program resumed.

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■ Alexander Borovsky, professor of piano in the Boston University School of Fine and Applied Arts, will preform the entire 48 preludes and fugues of the Bach Well-Tempered Clavier on WGBH-TV, Boston, on 12 Monday evenings, Jan. 13-Mar. 24.

STUDIO NOTES

Herta Sperber has announced activities of her students as follows: Frances Carlson, soprano soloist at the Second Congregational Church in Attleboro, Mass., and music instructor at the Providence Bible College, recently concertized in Minnesota. She was the featured artist with the Verdandi Male Chorus, Veterans Auditorium, soloist at the Church of the Covenant in Woodstock, Conn., and in the Swedish program of the Gloria Dei Lutheran Church in Providence. She will sing the Countess in a coming production of "The Marriage of Figaro" directed by Boris Goldovsky in Boston. Louise Heywood, mezzo-soprano, director of the Salve Regina College Glee Club, Newport, R. I., and soloist of First Lutheran Church, is active in the rectial field in Rhode Island.

Constance Foster, soloist at the Church of Our Saviour, Greenville, R. I., was featured in recital sponsored by the PTA of Greenville. She will be heard in her own recital this spring at the Providence Journal Auditorium. Anna Strother, soprano, gave a recital for the Flower Guild of Congdon Street Baptist Church, Attleboro, Mass., and also sang in the Messiah Dec. 2 and Dec. 8 at John Hope Center and at the Congregational Church in Rumford. Julio Marsella, tenor, and Lois Meagher, soprano, are soloists at St. Augustine, Providence, and at the Second Congregational Church in Attleboro. In N.Y.C. Frances Fattmann, soprano soloist of Ocean Avenue Congregational Church, Brooklyn, is filling concert dates. Muriel Simmons, soprano, was heard as Violetta in "La Traviata," as Santuzza in "Cavalleria Rusticana," and as the Countess in the "Marriage of Figaro" with Amato Opera.

■ Beatrice Krebs has reopened her New York studio at 345 Riverside Drive after a year of performance, recording, and study, sponsored by the German government, in Munich, Germany.

■ Myleen Merrill, soprano, and Dennis Moffat, pianist, students of Theodore Harrison and Hans Heniot, respectively, were chosen to inaugurate "Essays in Music" on Jan. 12, broadcast over station WGN. This is a new series of recitals presenting promising young artists of the Chicago area in a regular Sunday afternoon program.

■ The following American Conservatory students are being presented in the near future in the Lyon-Healy Young Artists Series: Elfrieda Soo, piano student of Bruno Glade; Myrna Lewis, violin student of Scott Willits; Doris Hogg, piano student of Grace Welsh; and Marjory Coffey, soprano, pupil of Frances Ernest.

Other active pupils from the Ernest studios include Dorothy Kennard, dramatic soprano, who will be soloist with the West Side Symphony Orchestra, Feb. 9, and those currently occupying church positions in the Chicago area, Allen Bradley, Olive Dobson, Bette Bere, Helen Parras, and Leona Mau.

■ Recital appearances scheduled this season for Mitzi Mabie, pupil of Grace Welsh, include those for various Chicago clubs and at Junior College in Springfield, Ill.

■ Alice Riley, soprano from the Harriet Case studios of the Cosmopolitan School, accompanied by Lionel Lile, gave the opening recital at the annual convention of the National Association of Teachers of Singing in Kansas City, Mo. Miss Riley was winner of the "Singer of the Year" contest (Buffalo, 1957) sponsored annually by NATS. She filled numerous "Messiah" engagements this season, including two at Augustana College and three with the Rockford Choral Union, and with Mr. Lile, her regular accompanist, will give a series of concerts in southern colleges during March. Miss Riley will appear as soloist in two Vaughan Williams works with the Chicago Apollo Club under Henry Veld's direction in Orchestra Hall Apr. 22.

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UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

■ Easter is early this year and it follows that **Guild Tournaments** will begin early. Enrollments are pouring into Guild headquarters in Texas now.

John Mokrejs of Los Angeles, beloved Dean of the Guild, is ever forward looking, as proved by his advocacy of scientific principles of wavelength of sound and light coming out in a new color book.

Jean Geis just played in Wheeling, W. Va., and will be soloist with the Little Rock Symphony in February. **Ronald Hodges** will give an all-Ravel recital at Holyoke College in March.

Steven Barwick gave a recital at Southern Illinois University in Carbondale and in Alton, Mo., in January. **Mrs. Viola M. Fudge,** Guild chairman at Frankfort, Ky., sponsored a recital by Dr. Barwick there on his way from another recital at Glenville State College, W. Va. Dr. Barwick is an adjudicator for the Guild.

Omaha Composers Group gave a program Dec. 1 at Joslyn Art Museum. The final number was a piano concerto composed and played by **Cecil W. Berryman,** Guild adjudicator. **Johan Franco** accompanied Doris Okerson in his songs Jan. 21 at Carnegie Recital Hall, New York. **Edwine Behre** appeared on WNYC in a Beethoven program, Jan. 5, sponsored by the Leschetizky Association.

Gertrude Noll was invited by the Nyack High School to give a demonstration-lecture on the piano, and in closing said: "Studying piano as a basic instrument should equip a student to play the piano well, develop musicianship, appreciation of recordings, concerts, TV, or furnish a background sufficient to proceed to any other phase of music, such as organ, singing, orchestral instruments, conducting, accompanying, etc."

On Dec. 8 **Gertrude Ellis** directed the Piano Festival given in Miami using 260 Guild pupils of thirty teachers with part of the program on NBC. **James Bozman,** student of **William McKamie** at Baylor University, was selected as winner by **Rudolf Ganz** in the Concerto Competition and appeared as soloist with the Shreveport Symphony Dec. 7.

MARJORIE DUNCAN BAKER *acts as adjudicator for the Guild and California MTA. She studied at University of Southern California, the Cornish School, and privately with Abby De Avritt, in New York with Julius Herford and Olga Samaroff. Mrs. Baker presents "performances" of Bach by her pupils in her home in Glendale. A little sketch of incidents in Bach's life is presented in costume of his time. Each child does his own "research" and discusses the composer in class and at home. In this way pupils and parents achieve a better understanding of Bach, and by Guild Audition time entire families are proud of their Bach player.*

Jim Pearson, pupil of **Margaret Buttrie,** won the Advanced Piano Contest of Orange County (Calif.) Musical Arts for 1957 and then won the "playoff" of first winners in all categories.

Seattle chapter of NGPT presented pupils of Mrs. **J. F. Barnes, Evelyn Carlson, Mrs. Rachel Lauer, Mrs. Pauline Mack,** and **Paul Pierre McNeely** at Balcom and Vaughan Concert Hall in December. The chapter also gave a luncheon at the Roosevelt hotel Dec. 13. **Frances Duffy** is chairman.

Dottie Ogle, who has studied with her father of Santa Ana, Calif., since she was three, won Orange County Musical Arts auditions in elementary grades twice, and more recently a Hollywood Bowl Certificate.

Esther Crawford has been elected president of the Brooklyn Music Teachers Guild. According to the Detroit News the Music Settlement School of Detroit, **Grace Barber,** director, now has 1000 students. All instrumental work is done on an individual basis and class work is in theory, harmony, history of music, appreciation, ensemble, and chorus. The school has Guild auditions each year as reward for good work in piano. The school's most outstanding graduate is **Eugenia Stasewska,** only woman viola player in the Detroit Symphony Orchestra.

NINA H. OVERLEESE *of Tyler, Tex., below, left, is a Guild adjudicator who enters her own entire class in both the Guild spring Tournaments and Recording Festivals. In* 1956 *and* 1957 *her pupils received* 92 *cash awards,* 24 *of them achieving top places in their respective events. The four pictured have all won first place in the recordings: l. to r.,* JO ANN MALONE *also won the Paderewski Medal,* $100 *scholarship, and solo appearance with East Texas Symphony;* ROBERT GRANT BURNS *won solo appearances with the Houston Symphony and East Texas Symphony;* JANICE OSBORN *was soloist with East Texas Symphony and State MTA Convention;* MARY K. KESSLER *was soloist with El Paso Symphony, appeared at Chicago MTA Convention and Texas Federated Clubs Convention.*

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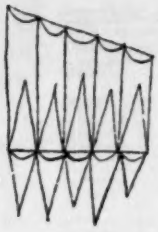

GENERAL REVIEWS

Frederick Werlé

Orchestral Scores

JOHN VINCENT: Symphony in D—A Festival Piece in One Movement. Commissioned by the Louisville Orchestra, this work was premiered on Feb. 5, 1955 under the direction of Robert Whitney. It was later revised at the suggestion of Eugene Ormandy, who conducted the Philadelphia Orchestra in its new version on Apr. 12, 1957. Both versions have been recorded by the above orchestras and conductors. Although the work is in one movement, there are five sections in which all the melodic and harmonic elements are derived from a germ idea. It is a strongly unified work, brilliantly orchestrated, although its harmonic idiom is rather conventional. The fugue-like treatment of the third section is especially interesting and unusually orchestrated, with the snare drum announcing the subject and answered by the timpani. The general mood of the symphony is that of a celebration and is especially suitable for any festival occasion. Playing time: 19½ min. Miniature score published by *Mills Music, Inc.* Price: $4.00.

ERNST TOCH: Third Symphony, Op. 75. Commissioned by the American-Jewish Tercentenary Committee of Chicago in 1954, this work was given its world premiere on Dec. 2, 1955 by the Pittsburgh Symphony Orchestra, William Steinberg conducting. It was awarded the Pulitzer Prize in 1956 and is recorded on Capitol Records. It is scored for an unusually large orchestra, including a pipe or Hammond organ. The large percussion section includes a glass harmonica and glass balls (struck by mallets), both marked optional, to be replaced by a Vibraphone. It would take many pages to do justice to the numerous and ingenious orchestral effects throughout the three-movement work. A glossary (in four languages) at the end of the score gives explicit instructions to the conductor on the performance of the work. Playing time: 27½ min. Published by *Mills Music, Inc.* Price: $4.00.

JOHANN NEPOMUK DAVID: Symphony No. 7 (1956). This symphony by the Austrian composer and organist is effectively scored, rhythmically complex, but original in ideas. It is in three movements, Andante, Allegro leggiero, and Andante-Allegretto. With seven symphonies and numerous other orchestral works to David's credit, it might be a good idea if some of our conductors would give us an opportunity to hear some of these works. Perf. time: 30-32 min. Miniature score published by *Breitkopf & Hartel*, Wiesbaden.

Instrumental Works

C. ARMSTRONG GIBBS: Suite in A for Flute and Piano, Op. 144. After a short Prelude, the remaining movements of the Suite consist of early dance forms: Minuet, Sarabande, Gavotte, and Quick Dance. It is a sprightly, tuneful work and is well written for the flute. The final Quick Dance keeps the solo instrument busy in its high register. The work is also scored for flute and strings, and the score and parts are available on hire. Perf. time: about 14 min. Published by *Oxford University Press.* Price: $2.50.

DAVID COX: Shalemy Dance for B-flat Clarinet and Piano. An effective rhythmical work, well suited to the clarinet with an interesting harmonic background for the piano. A note at the bottom of the page explains Shalemy as "an anglicised form of 'chalumeau'," which would indicate the lowest register of the clarinet or an obsolete instrument of the reed family. Published by *Oxford University Press.* Price: $1.25.

BEETHOVEN: Two Romances arranged for violin and piano and edited by Max Rostal. This new edition is best explained in the arranger's own words: "This edition is an attempt to solve the problem presented on the one hand by an original text which, as it stands, provides only a bare outline of the composer's ideas of instrumental execution and on the other by an edition which fails to indicate where important additions or modifications have been made.

Beethoven's original text, without any editorial modifications, is preserved in the violin part of the present piano score, whereas the separate violin part is an edited version. The piano part is an entirely new transcription of the original score." Published by *Novello & Co., Ltd.*, London. Other works by Max Rostal published by Novello include his arrangements of Paganini's Caprice No. 20, Schubert's Rondo in A, Schumann's Intermezzo, and Wieniawski's "Le Sautille." Of his original works, the Study in Fifths is an excellent virtuoso piece.

JOSEPH WAGNER: Sonata in B minor for Piano. This solidly-constructed work is consistently good in all its detail, clearly deliniated in its form, logical in its linear development, with effective rhythmic and pianistic patterns and mildly dissonant. It all adds up to a fine contemporary work that deserves many a hearing. Published by *Southern Music Co., Inc.*, New York. Price: $1.50.

17th-Century English Music

The following scores of 17th-century English music have been issued by *Novello & Co., Ltd.*, London:

ADRIAN CRUFT: Suite for Strings (based on Early Keyboard Music). The Suite consists of four short pieces: A Prelude and a Fancy by Orlando Gibbons, The Irish Ho-hoane (Anonymous), and Alman by Edmund Hooper. Perf. time: 5 min.

ADRIAN CRUFT: First Suite from "Musick's Handmaid." This arrangement is based upon John Stafford Smith's Musica Antiqua version (1812) of pieces from John Playford's publications of 1678 and 1689 and consists chiefly of pieces by John Blow. Perf. time: 10 min. A Second Suite from "Musick's Handmaid" is composed of five pieces by Henry Purcell and composers unknown. Perf. time: 7 min.

HANS LEO HASSLER: Five Dances—arranged for strings and edited by Matyas Seiber. The editor transcribed these instrumental works of Hassler into modern notation and arranged them in the form of a Suite.

GOTTFRIED FINGER: Sonata Ottava for 3 Violins and Continuo, edited by Denis Stevens. This work is taken from the composer's Opus 1, a collection of sonatas for various combinations of stringed instruments published in 1688. All of the above scores for string ensembles are most suitable for school orchestras.

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THE DANCE

By ROSALYN KROKOVER

■ From the moment the curtain rose at the Martin Beck Theatre on Jan. 13, there was electricity in the air. The Dance Theatre of Israel, Inbal, had opened its three-week season, which, almost immediately, had to be extended.

The opening work, "In the Footsteps of the Flock," a series of shepherd dances, set to Israeli folk themes arranged by Menhem Avidom, introduced the entire company. At first, the sight of the bearded men, as well as the attractive women, all attired in costumes completely alien to what we are accustomed (roughly, a reminder of the Mack Sennett sleeping garment) was something of a shock. But it took no time at all to be caught up in their world: their marvelous rhythms, their uninhibited, though disciplined, movement, the obvious unending inner joy so apparent in their smiling, happy faces, and above all, the abounding spirit.

As the program progressed, whether it was the "Song of Deborah" based on the Book of Judges, a "Yemenite Wedding," or a beautiful and touching love duet called "Shabbat Shalom," always a new facet of the art was revealed. Here is a company of nineteen dancers who are actors, actresses, and musicians as well. The larger productions, such as "Queen of Sheba" and "Song of Deborah," were such a magnificent fusion of the spoken word, song, music, and movement that one became intoxicated by the entire effect. Inbal is a dance theatre in the full sense of the word.

The dancers are all Yemenites or children of Yemenite parents who migrated to Israel. Their dancing is influenced by any number of countries—India, Arabia, Turkey, Africa, and even American contemporary by way of Jerome Robbins and Anna Sokolow—but the spirit is all their own. Sara Lei-Tanai, the artistic director, choreographer, and producer, is probably touched with genius.

The music for the dances is mostly drawn from Yemenite, Arabic, and Israeli folk themes arranged by contemporary Israeli composers. Although all of the dancers were something special, with their bright, expressive faces and bodies, it would be unfair not to give the principals—Margalith Oved (a dancing actress if ever there was one) and Meir Ovedia (the leading dancer)—special recognition.

■ After several delays, the New York City Ballet presented its last two premieres, "Gounod Symphony" and "Stars and Stripes," on Jan. 8 and 17. The final premiere was given just three days before the closing of the nine-week season on Jan. 20.

The work, which is in four movements, has Maria Tallchief and Jacques d'Amboise in the solo roles. The first movement and the finale of the fourth movement use virtually the entire company, the second has an octet of girls to supplement the soloists, and the third is designed for six couples. Balanchine is his own skillful self all the way through. The ballet has a light touch, but it is in reality very demanding technically, and its seeming simplicities are highly deceptive. However, even Balanchine could not put some thirty dancers on the New York City Center stage and have it look not cluttered.

Maria Tallchief never looked more beautiful, and she danced her exacting part with exceptional poise for an opening night. Technically, Balanchine made no concessions, and one could only watch Tallchief in astonishment. And she inspired d'Amboise, for his partnering was surely his best to date. Horace Armistead's scenery for the New York City Ballet's production of "Lilac Garden" was used, and Karinska had designed knee-length costumes of pink and yellow tarleton to round out the picture.

"Stars and Stripes," subtitled a "Ballet in Five Campaigns" and dedicated to the memory of Fiorello H. LaGuardia (late mayor of New York, who played a major part in creating the City Center of Music and Drama), is fun. It would have pleased LaGuardia no end.

Hershy Kay, an expert composer, arranger, and orchestrator, has taken some of John Philip Sousa's most rousing marching tunes and touched them up with just the right amount of humor and color. Balanchine has matched him perfectly in his choreography, and it has all added up to one of the happiest and most spirited ballets seen for a long time. Again Balanchine has not been easy on the dancers, but they are obviously so aroused by the music that they could perform miracles. The "Fourth Campaign," as danced by Melissa Hayden and Jacques d'Amboise, is one such miracle. The dance was conceived for these two, and it would be hard to imagine anyone else capable of duplicating the same steps with such excitement. D'Amboise's use of the deep plié is unique. Even if it could be emulated it would not provide the same effect, for it is this dancer's height that makes it so marvelously thrilling. His elevation, too, is given full play in any number of fresh twists. Hayden's brittle, brilliant technique is also fully exploited. Other soloists, just as good in their ways, were Allegra Kent, Diana Adams and Robert Barnett.

In fact, every "Campaign" has something special. The ballet builds and builds until a red- and white-striped backdrop starts moving up against a blue oblong with white stars cut out on the left-hand upper corner of the stage. The Karinska costumes were stunning and David Hays' scenery was just right.

■ These are boom times for the Dance Center of the YM-YWHA also. A group of contemporary dance productions on Jan. 12 attracted a capacity audience at the Dance Center. The event featured an unusually gifted group of young choreographers and dancers. It is a pleasure to report that this generation of modern dancers has shed just about all of the shortcomings of its predecessors. The youngsters on this occasion were not particularly involved with great messages, their movement was uninhibited (they were not rejecting, but rather building on, accepted techniques), they expressed emotion with their faces as well as their bodies, and above all, they knew when their dances were finished. Melisa Nicclaides, who was the child in a work Humphrey created for Limon's company not too many years ago, is now an exceptionally fascinating dancer, and she choreographs stunningly for herself. Jeff Duncan is a magnificent performer, sensitive choreographer, and accomplished pianist. Eve Gentry, who is better known, was effective in her solos; Daris Rudko and Dorothy Madden showed in their numbers that they could handle groups with skill and sustain a mood. This was a rewarding program.

MUSICAL TREASURE HUNTERS

Continued from page 7

average approximately one thousand pages *each* and are only the first of a series planned to run into twenty-five or even thirty volumes! The more one contemplates this achievement, the more one realizes the enormity of it and cannot help being amazed.

But Kodaly and his group are not content to rest upon their laurels, which they might have every right to do. Several years ago, after a lengthy interval necessitated by the war, Kodaly once more set out on one of his collecting tours, accompanied this time by Gyula Kertesz, a composer and teacher of music. Kertesz is the member of the research group who is an expert in mechanical recording, and on this trip they used a magnetophone for the first time in collecting folk songs on *tape*.

Is all this trouble worthwhile? Zoltan Kodaly, who should know best, believes quite firmly that it is. From a personal standpoint, because it keeps him young perpetually, and curious. And from a wider standpoint, he has said about the importance of folk music: "Just as there can be no general culture without a mother tongue, the musical mother tongue is a prerequisite of musical culture."

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